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ABSTRACT

This self-help guide for the music teacher is one of a series of eight Teacher Education Modules developed by Adams State College Teacher Corps Program. The guide itself consists of 11 modules, the first five of which focus on the mathematical and scientific aspects of music--pitch, tempo, furation, time, and key. These five modules are accompanied by simple exercises for the teacher to practice. The remaining modules are devoted to teaching music to children of primary school age. They are entitled a) "Teaching Rote Songs," b) "Teaching Listening Lessons," c) "Rhythm Instruments," d) "Tone Bells," e) "The Autoharp," and f) "The Realities of the Arts to Primary Children." The entire guide is aimed at the primary teacher whether or not she or he has "musical talent." (HMD)

ED 093841

MUSIC FOR ELEMENTARY TEACHERS

MUS 370

SELF-HELP GUIDE

Prepared for the

Adams State College

Teacher Corps Program

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SP008 309

MUSIC 370 SELF-HELP GUIDE

MUSIC 370 SELF-HELP GUIDE

Music is often called a universal language. In this sense it is a method of communication, and as a method of communication it must communicate by means of two media, "sound" and "sight". As a language it is an art and a folk media, but it is also a science and has elements of mathematics.

Although its most important function is as an art, we will first consider its basic "mathematic" and "scientific" aspects in order to more quickly be able to read its language and understand its "signs" and "sights". This approach--presenting the mechanics first and the sounds afterward--is exactly the opposite of the most effective way to present music to children. Therefore, please understand that the first few units of this syllabus are not methods for teaching children. They are workbook outlines for programmed learning of the basic fundamentals that must be mastered before any "music teaching" can be considered. These workbook fundamentals are not intended to be presented interestingly, but only as a quick review of necessary music fundamentals or a quick introduction to the mechanics of music. No "musical talent" is required at this stage except as a possible aid in self-evaluation.

Module One

PITCH

One of the basic elements of music is "pitch". Pitch is to music as hydrogen is to air. The "highness" or "lowness" of a sound is called "pitch". The sound a bull makes is a low pitch; birds sing high pitches. A grunt is low pitched; a whistle is high pitched. As an engine, siren, or plane runs faster, its sound goes higher in pitch. Push the keys of a piano on your left side (as you face the keyboard) and you will be sounding low pitches. Strike the keys on the right side of the piano for high pitches.

Each key of the piano always produces a definite pitch, and any two adjacent white keys produce pitches that are a "step" apart. Therefore, you can think of the piano keyboard as a stairway of pitches, with the bottom of the stairway on the left and the top of the stairway on the right.

Each key of the piano produces a certain pitch and is given a letter name. Notice the keyboard is made up of equal-width white keys that in some places have black keys separating them at the back. These

black keys are divided into groups of "two's" and "three's". The white key between the black keys in the group of two black keys is called "D". There are seven "D"'s on a standard piano. As you face the piano, "C" is the white key to your left of "D", "B" is on the left of "C", and "A" is on the left of "B". Therefore, "A" is between two blacks; "B" has a black on its left with a white on its right, and "C" has "B" on its left and a black on its right. The "C" closest to the middle of the whole keyboard is called "middle C". (Read text pages 96-99 and especially observe the illustration at top of page 97.)

Since anything that is placed closer to the top of a page "looks" higher than signs closer to the bottom of the page, — is higher than —. 𝅝 is higher than 𝅗𝅥. Notice on page 97, the notes progress from left to right up the pitch stairway.

The nomenclature of the signs or figures on page 97 is: the parallel five lines that are close together are called a staff; 𝄞 at the beginning of the top staff is called a treble clef sign which indicates high pitches or those pitches produced by children's and women's voices or pitches above "middle C"; 𝄢 at the left and on the bottom staff indicates low pitches or pitches produced by most men's voices or those pitches lower than "middle C" and is called the bass clef. The names of specific pitches are labeled with letter names and their placement on the staff determine their definite pitch. Notice there is a note or pitch level on every line and every space of each staff. For clarity and common understanding we always call the bottom line of a staff the first line, the top line is the fifth line, and the middle line is the third line. The note or pitch level on the line that is between the treble clef and bass clef is middle "C" and is produced on the piano by pressing the middle "C" key. Every line and every space has a certain pitch and a letter name. As the notes go up they are named with letters of the alphabet--A through G only--in their regular order (A, B, C, D, etc.) and, of course, as they go down they are in reverse order (G, F, E, D, etc.). If the pitches go above or below the lines of a staff they are placed on added lines and spaces. These added lines are called leger lines.

The easiest method for a beginner to find the name of any note, line, space, or written pitch is to memorize the location of middle "C" and run backward through the alphabet to name the pitches going down and forward for those going up. The location of middle "C" is always on the left of the group of two black keys.

SUGGESTIONS FOR SKILL PRACTICE:

1. Work out the tunes of Figure 1 on the piano. Do they sound correct? Can you recognize the tunes even though you may not be able to recall their names?

2. Practice them until you can play them without hesitation at any note.

3. Sing the pitches as you play the piano.

4. If you have been playing all the piano keys with only one finger, try to place your hand so you do not need to move it very far, and so your different fingers are in position to sound the different keys. (See text page 99.)

5. If you feel unsure, reread the text pages 96-99 and practice Figure 1.

If you can easily understand, read, and play each of the tunes listed under Figure 1, you are ready to continue on to the units on "tempo" and "duration". If you feel you are not proficient in playing or do not thoroughly understand pitch relationships, return to the beginning of the unit on pitch, restudy it, jot down any questions you have, play the tunes of Figure 1 on the piano many times, and if you need a check on your understanding and efforts, see your cooperating music teacher or write to your college consultant. Always actually play the music on the piano for your cooperating teacher and always send a tape recording of your actual piano playing when writing to your consultant.

After you can play Figures 1, 2, and 3 easily and have practiced the five suggestions listed above, practice playing "Merrily We Roll Along", page 145, in your text.

Figure 1

TWINKLE, TWINKLE, LITTLE STAR *1

*Recorded on accompanying tape.

Figure 2

REUBEN AND RACHEL *2

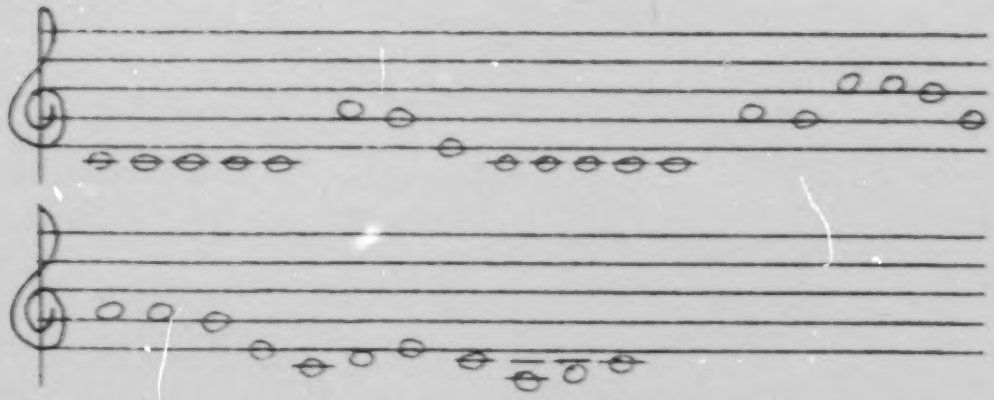
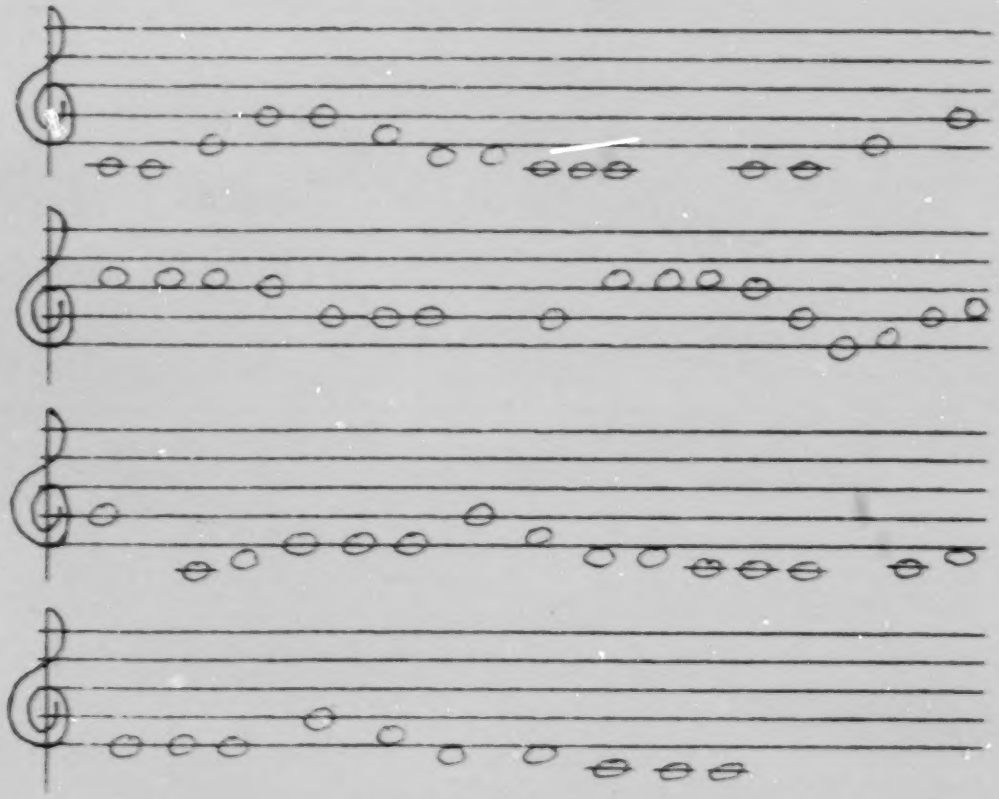


Figure 3

SWEET BETSY FROM PIKE *3



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Module Two

TEMPO

"Tempo" or rate of speed of music is an important element. Usually tempo is dictated by the artist's taste and the musical selection's characteristics and, therefore, tempo is closely related to the artistic and the aesthetic. However, it can be dictated by a tempo marking that indicates a definite number of beats per minute.

The "beat" of any music is how you would tap your feet to that specific tune or clap your hands "in time" with the music. For our purposes we need only to be able to recognize these "beats" and to identify which beats sound stronger or louder than others. The "beats" must be steady and be of equal time duration throughout a specific tune.

When we consider how long to continue a specific sound in music we cannot logically use seconds or fractions of seconds as time governors. We use "beats" as our standard of measurements. The actual length of time, measured in seconds, that a beat receives is not practical. We think of a tone as being given the duration of one beat. The "beat", or speed of the beats (tempo), can be fast or slow or moderate, depending on the character of the specific musical composition, but these beats or this "tempo" must remain the same speed, remain "even" and remain "steady".

DURATION

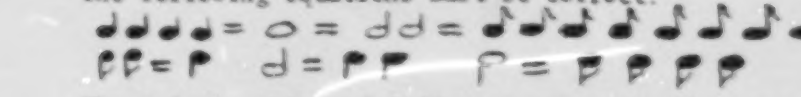
The length of time a sound is continued is another element of music and is usually called "duration". A sound that is a "long tone" is sustained a greater duration of time than a "short tone". Duration is, of course, dependent on "tempo", but is considered separately because "tempo" is an artistic choice and "duration" of a tone, at least for our elemental purposes, is a mathematical fact.

Each note that is written or reproduced in sound indicates (by its position on the staff and clef) a specific pitch. In addition to pitch, each note shows its correct duration. Each note shows its relationship in time to all other notes (or tones) of a tune. Since the beat or tempo must remain steady, as the sound of a clock, every note indicates it must receive one beat, two beats, four beats, or a certain fraction of a beat.

Music is a combination of sounds and silences. Most of our attention concerns sounds, but silences are very important and must be indicated in writing. Silences in music are called "rests". Every note or sound duration has its corresponding sign for silence. If a quarter

note receives one count, a quarter rest also receives one count, etc. As a beginner progresses in reading music, he usually finds it more difficult to "rest" accurately than to produce sound as written.

A quarter note (♩) is often given one beat. If a quarter note has one beat, a half note (𝅗𝅥) must get two beats since in any measurement two quarters equal one half. If a quarter note has one beat, a whole note (𝅝) must get four beats, and an eighth note (♪) must get 1/2 of a beat. Therefore, if a quarter note receives one beat, each of the following equations must be correct:



The relationships of different notes are the same as all mathematical relationships.

One whole equals two halves.
One half equals two quarters.
One quarter equals two eighths.
One eighth equals two sixteenths.
One half equals the same as four eighths.
One whole equals the same as four quarters.

Recognition of the different notes and rests is required.

𝅝 is a "whole note" and has the same duration as 𝄻, a whole rest.

𝅗𝅥 is a "half note" and has the same duration as 𝄼, a half rest.

♩ is a "quarter note" and has the same duration as 𝄽, a quarter rest.

♪ is an "eighth note" and has the same duration as 𝄾, an eighth rest.

𝅘𝅥𝅯 is a "sixteenth note" and has the same duration as 𝄿, a sixteenth rest.

Notice these characteristics:

1. As the note and rest symbols become more elaborate, they recieve less duration time.

2. All the kinds of notes and rests take the same lateral space when written or printed.

3. The "stem" of a note (i.e. the vertical line of each note) can either go up from the right side of the oval (head) or down from the left side of the note's head.

4. An eighth note has one "flag" and an eighth rest has one "ball and curved line", while sixteenth notes and rests have two.

If a ♩ receives one beat, a 𝅗𝅥 must receive only half of a beat. A 𝅝 receives two beats, and there would be four 𝅘𝅥𝅯 's to each beat. Rests or silence signs receive the same beats or time duration as their related equivalent notes.

If a 𝅘𝅥𝅯 receives one beat, a 𝅘𝅥𝅰 gets two beats, and a 𝅘𝅥𝅱 would get four beats. A 𝅝 would receive eight beats.

These relationships between the values of different notes never change. A whole note always is equal to two halves or eight eighths, etc. However, although the relationships never change, sometimes a quarter note gets one beat, sometimes a quarter note gets two beats, and sometimes a quarter note may get only 1/2 of a beat.

Since the whole rest and the half rest are so similar in appearance, they are easily misread and may be mistaken in recognition. Perhaps it helps in identification to think of the whole rest 𝄻 as a doffed hat. "A whole gentleman always doffs his hat to a lady." "Only half a gentleman would leave his hat on or upright, 𝄼, when meeting a lady." Or another "remembering analogy" might be that a whole rest is twice as heavy as a half rest even though the same size, and must hang beneath the line because it is too heavy to sit on top. A half rest is light and can sit easily on top of the line.

At the beginning of each musical selection there are two numbers, one above the other. These numbers are called a meter signature, or time signature. Meter signature is the correct term, but time signature is more commonly used. The lower number designates the kind of note that receives one beat throughout the elementary song. If this lower number is 4, a quarter (1/4) note receives one beat. If the lower number is 2, a half (1/2) note receives one beat. If the lower number is 8, an eighth (1/8) note receives one beat. This lower number seems to be the most difficult to understand and to remember; concentrate on its meaning. The upper number of a meter signature tells the number of beats in each measure.

There are two abbreviations used in indicating meter signatures. A large capital "C" is placed at the beginning of a selection bisected by the third line of the staff. It means 4/4 time and is popularly called "common time" since 4/4 is such a common occurrence. (However, historically and correctly it does not translate to the term "common"). Examples of this sign can be seen on pages 193, 194, 253, and 254 of your text. Translate "C" meter into 4/4 meter. They are exactly the same. The other meter signature abbreviation is a large capital "C" with a line drawn vertically through it, 𝄵. This sign (𝄵) means "common time" or 4/4 time is cut in half and becomes 2/2. 2/2 time has only two beats to a measure, of course. The popular name of this is "cut time". The correct name for it is "Alla Breve". With either name it is 4/4 shortened into two counts in each measure, and a half note receives one count.

Music is divided into parts that are similar to the parts of written language. A small unit of measured time is called a measure, which is made up of a definite number of beats, usually 2, 3, or 4, and which
•4 might be compared to a word in language. As a word contains letters, each measure contains notes (or rests). A phrase in music is somewhat similar to a sentence in literature and a strain in music resembles a paragraph in written language.

A "measure" is the amount of time or beats that is the basic rhythm or accent pattern. If the basic rhythmic pattern is ONE-two-three, ONE-two-three, etc., the measure has 3 beats. If the basic rhythm
•5 is ONE-two, ONE-two, etc., there are 2 beats in each measure, but if the rhythm sounds strong on the first beat and weaker on the next three beats, such as ONE-two-three-four, there are 4 beats in a measure.

To delineate a measure there are vertical single lines placed across the staff (see Figure 5 or 7). In simple music, in most music composed before 1900, and in most of the elementary school music of today, all the complete measures within a specific song have the same number of beats, usually 2, 3, or 4.

The top number of a meter signature indicates the number of beats that will occur in each measure. 4 designates there are 4 beats in each measure (between two vertical lines). There may be only one rest or one note or many notes in a measure, but their collective time durations, and number of beats must be the same as in all other measures governed by the meter signature.

Figure 4

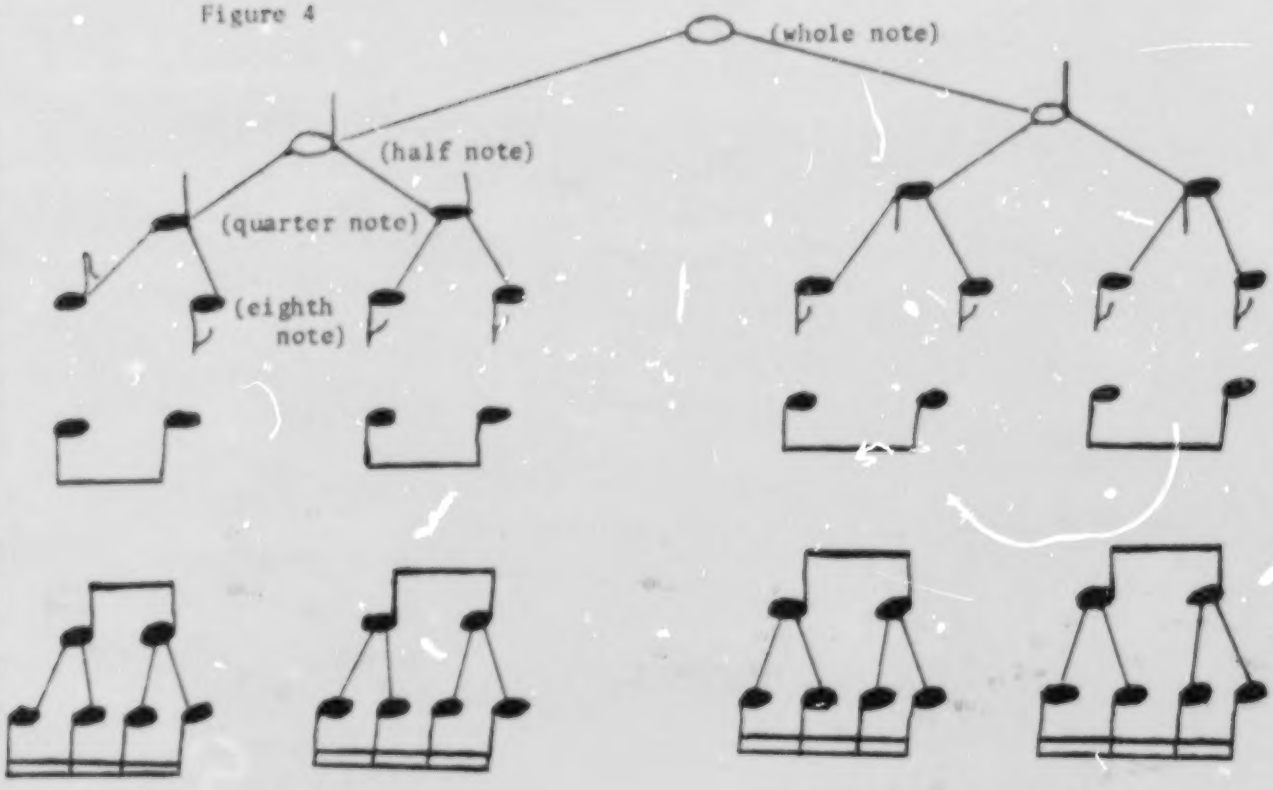
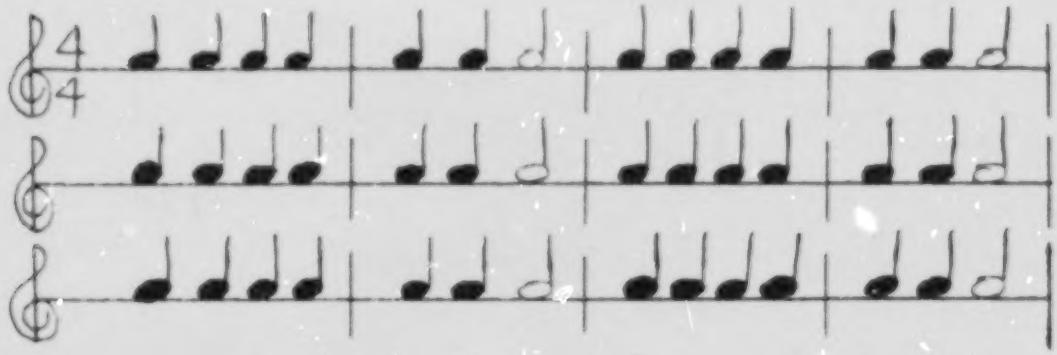


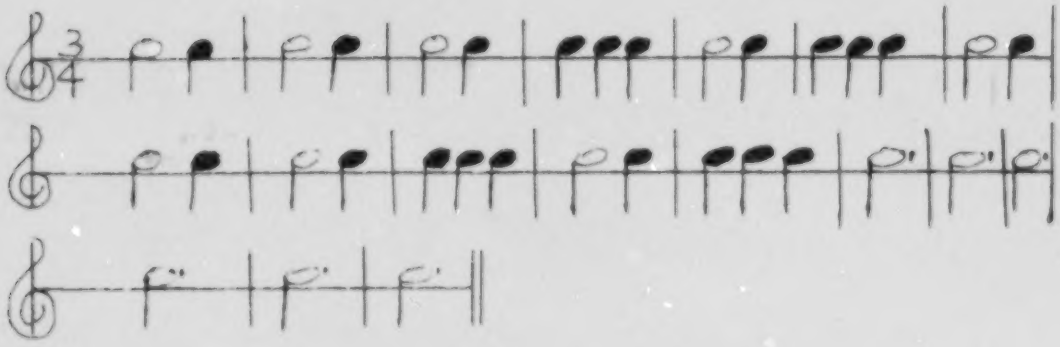
Figure 5

Twinkle, Twinkle, Little Star

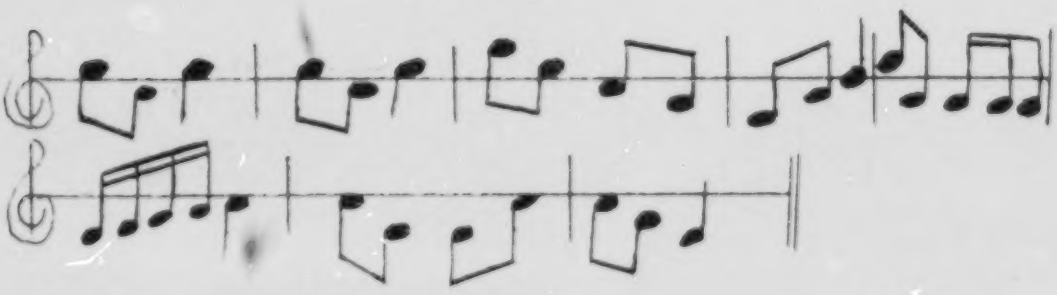


Where is Thumbkin *6

Lovely Evening



This Old Man *7



Module Three

SHARPS - FLATS - KEY SIGNATURES

All the pitches we have used have been sounded on the white keys of the piano. All these pitches or notes have been "natural" tones. "Natural" tones are unaltered tones and are named by letters only: A, B, C, D, E, F, and G.

If we "raise" any of these natural pitches by 1/2 step, we call them by their natural name and add the term "sharp" or "sharped". "C sharp" is a half step above "C natural". "D sharp" is "D" raised a half step. Perhaps it is easy to remember that when you sit on something sharp you raise yourself. By definition a sharp, which is indicated by the sign #, raises a tone one half step.

On the piano the black keys can all be used to raise a natural tone to a sharped tone and, therefore, can all be called "sharp" keys. The black key, adjacent to a white key and to the right of the white key (your "right" as you face the keyboard) is always 1/2 step higher than the natural white key on its left. (See the piano chart in the text between pages 51 and 54.)

Remember that a "C sharped" or "C#" is a different tone from "C natural" and, therefore, if the music calls for "C sharp" (C#) the tone sounded must be "C#" and NOT "C natural". "C natural" sounded where "C#" is written is as much of a mistake as "D" or any other incorrect tone.

In order to lower a tone, a flat (b) is written. A flat (b) lowers any tone one half step. "B flat" is one half step lower in pitch than "B natural".

On the piano keyboard the black keys can all be called "flat" keys as well as "sharp" keys. Since there is one whole step between "A"
*8 and "B", "Bb" is the same black key as "A#". "A#" is one half step above "A" (natural) and "Bb" is one half step below "B" (natural). (See piano chart, pages 51 and 54 in the text.)

On the piano chart, notice there is no black key between E and F and no black key between B and C. The reason is that from E to F
*9 is only one half step. B to adjacent C is only one half step difference in pitch. Therefore, if you sharp B, raise it one half step, you sound "C natural". "B#" is "C". "Cb" is "B". "E#" is "F". "Fb" is "E".

The tones that must be flatted (lowered) or sharped (raised) are indicated or written in two ways. If an individual tone is to be altered in pitch either by a flat or a sharp it will have a flat (b)
*10 sign or a sharp (#) sign placed directly to the left of it or "in front" of it (see Figure 6). If all the "B" tones must be lowered to "B flat", a flat is placed at the beginning of the tune on the "B"

line. (See Figure 7, #1). This flat indicates that every "B" must be sounded a half step lower, i.e. played "B flat". Every "B" means the "B's" below middle "C", the "B's" above the treble clef staff, as well as those on the middle line of the treble clef staff. If all "B's", "E's" and "A's" must be flatted, those flats are written at the beginning of the musical selection as shown in
*11 Figure 7, #2. Sharps are handled the same way (see Figure 7, #3). These flats or a single flat, if placed at the beginning of a selection, are called a "key signature". In Figure 7, #1 the "key signature" is one flat, which is "B flat", meaning that all "B's" must be flatted while all other tones are natural. In Figure 7, #2 all "B's", "E's", and "A's" must be lowered a half
*12 step. In Figure 7, #3 the key signature contains two sharps, which means all "F's" and all "C's" must be raised a half step.

Do not attempt to play sharps or flats until you are adept at playing Unit One on natural pitches and until you understand the functions of sharps and flats and can readily find correct sharped notes and flatted notes on the piano keyboard.

Children can remember the function of sharps by the "sitting on the tack" simile. For flats it is easy to remember that a "flat" tire lowers a car the same as a musical flat lowers a tone's pitch.

Practice "key signature" recognition in your text on the following tunes:

*13 Page 7 - Bingo (3rd tone from end is F sharp)
*14 Page 61 - Good Night (4th, 12th, 18th tones are B flat)
*15 Page 62 - Sweet Betsy (3rd, 14th, 19th, 27th, 29th, 36th, 37th, 38th, 48th, 49th, and 50th tones are sharped.)
*16 Page 90 - We Wish You A Merry Christmas (All "F's" and all "C's" and all "G's" are sharped.)
*17 Page 268 - Under the Spreading Chestnut Tree (What tones are sharped or flatted?)

Sometimes in music a tone must be altered from the original key signature. The alterations of pitch are called "accidentals" and are indicated with the same flat or sharp signs that are used in key signatures. Sometimes a tone that is indicated by the key signature to be flatted or sharped must be sounded natural. The sign for this is a natural sign (♮) and cancels any sharp or flat that has been previously designated for that specific individual note or tone.

Practice the following:

*18 Page 178 - "Minka" (G sharp)
*19 Page 252 - "French Cathedrals" (D natural)

An "accidental" affects only the note that it precedes and those notes on the same pitch within the measure. If there is a Bb in a key signature, and a natural sign (accidental) occurs on B within the song's

3rd measure, any "B's" in the 4th or subsequent measures would again be flatted because the accidental is effective only within one measure. However, if other "B's" occurred after the natural "B" and within the same measure, these "B's" would be natural.

Figure 6

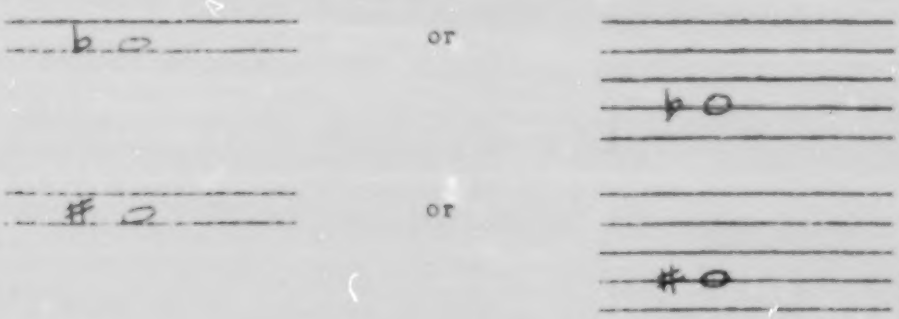
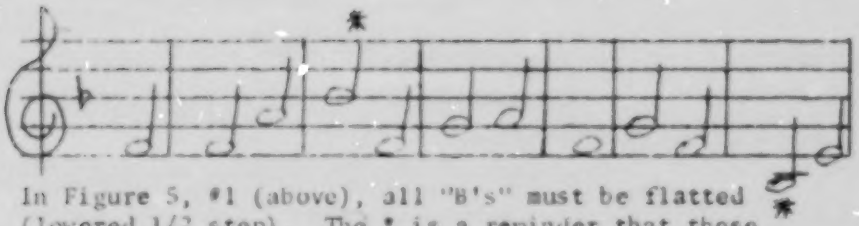


Figure 7

1.

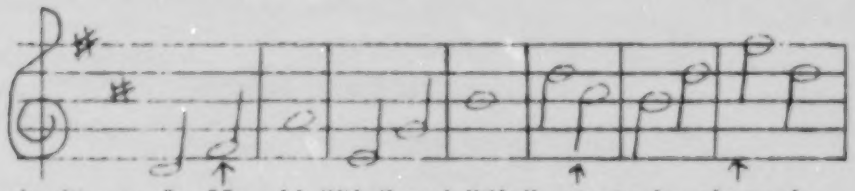


In Figure 5, #1 (above), all "B's" must be flatted (lowered 1/2 step). The * is a reminder that these are the "Bb's".

2.

In Figure 5, #2, all "B's", "E's", and "A's" are indicated to be flatted. The arrows pointing down are reminders for these tones.

3.



In Figure 5, #3, all "F's" and "C's" are to be sharped. The arrows pointing up are reminders on these pitches.

4.

Figure 5, #4 is the form in which music is printed. The performer must know which notes are sharped or flatted and remember throughout the tune.

Module Four

PITCH AND DURATION PLAYED SIMULTANEOUSLY

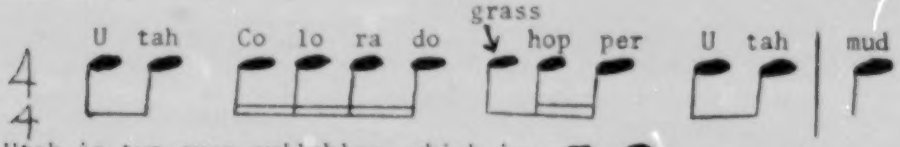
You will notice that Figure 3 contained notes of the same pitch since we were only interested in the duration of each sound. Figure 3 contains notes that indicate no difference in pitch. The problem in Figure 3 is to sound the tones for the correct length of time (duration). These, of course, are only for practice and are intended to introduce you to these musical elements of pitch and duration by easy steps. Music always contains both pitch and duration simultaneously.

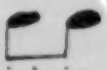
If you are competent in playing all the "tunes" in Figure 3, you will probably make more mistakes of duration than you will of pitch when you begin to read both at the same time. Therefore, the following methods are suggested as aids to help you read music accurately.

A. Use Threshold to Music by Mary Helen Richards, published by Harper & Row, if you have the teacher's manual available. This method is quite easily understood, it progresses slowly; it is oriented toward developing skills in music reading, and it is perhaps the most popular single method for elementary music at the present time.

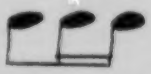
B. Use "word rhythms". Word rhythms are common words that are spoken in rhythms that are exactly the same as musical notation rhythms. Each word is spoken on one single beat and, of course, the beats must be of equal duration or, as we say, "steady". For instance, if we say, "Utah, Colorado, grasshopper, Utah, mud," it could be notated musically as

Figure 8



Utah is two even syllables, which is 

Co lo ra do is four even syllables, which is

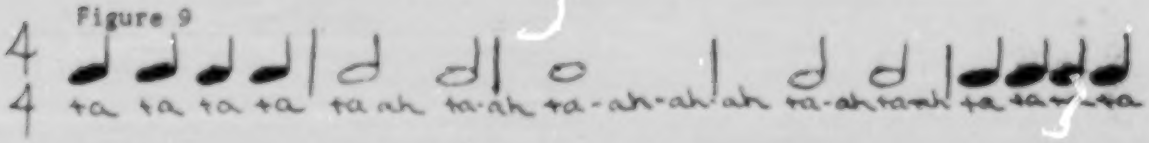
Grass hopper is a long syllable followed by two short syllables, which is 

Mud is a single syllable word, notated

Each word received one beat. Each beat received exactly the same duration of time.

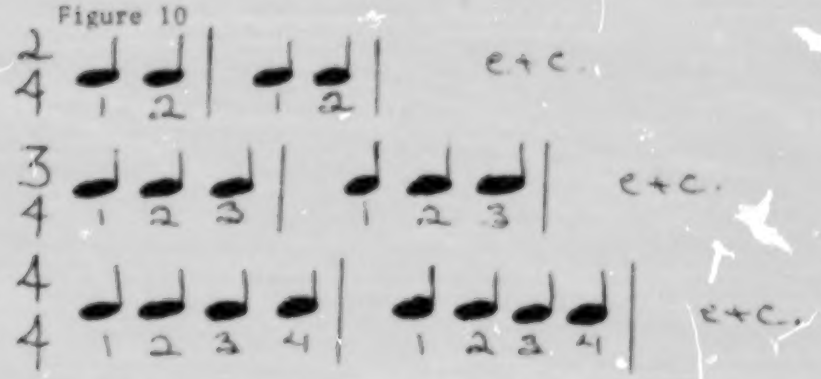
Those sounds or notes that receive more than one beat are more difficult to match with syllables; therefore, call all notes "ta" that get only one count and add a little "breath push" for each added count without changing or adding syllables.

Figure 9



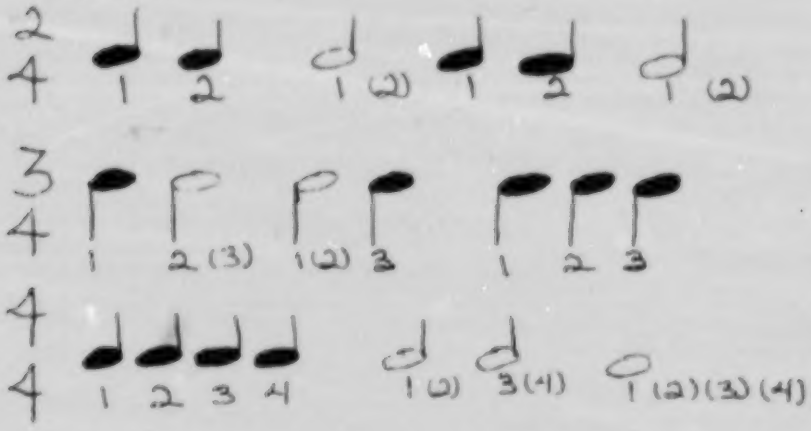
C. Another method (usually used by instrumentalists) is utilized in the text, pages 31-38. The beats (or counts) in each measure are numbered:

Figure 10



If a note has more than one count, the number of the next count is spoken or "mentally" counted, but the musical tone is not interrupted.

Figure 11



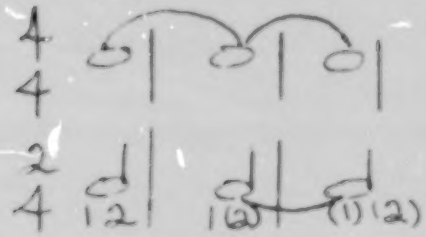
If two notes are of equal duration and together receive one count (1/2 each), the count falls on the first note and we call the second note (or the last half of the count) "and", which is written " + ".

*24 Figure 12

Do not forget that the beats or counts (1, 2, 3, etc.) must be in steady, even rhythm.

Often in writing duration of sounds it becomes necessary to tie two or more note values together as continuous sound. A curved line over (or under) two continuous notes does this. For example, the following would be a sustained, unbroken tone for twelve counts:

*25 Figure 13



This curved line is called a "tie". The last two half notes tied together would sound 4 continuous uninterrupted beats.

You will have a tendency to make duration mistakes because of your difficulty in "finding" the successive pitches or piano keys as you play. These mistakes of duration will usually be of three varieties:

*26 1. You will "hold" or continue a tone too long because you cannot read or play or "find" the correct pitch of the following tone quickly enough. To overcome this mistake, you must practice until you are able to sound the succession of pitches quickly enough for your selected tempo or speed. Obviously, to be successful in

this you must select a slow tempo for your initial practice efforts. This slow tempo will probably be far too slow to be appropriate for the tune. It may not make the tune recognizable, but it is more important for you to be absolutely correct, without mistakes in duration or pitch, than for you to attempt to make the tune sound correctly. After you have developed correct note values and pitches, you should practice the tune at a faster tempo. Gradually, you should be able to increase your skill until you can play the song at the tempo you feel is appropriate.

2. The second most common mistake is the tendency to hurry those tones that have an "easy" tone following them. For instance, if two or more notes are on the same pitch, the tendency is to hurry the first tone and dwell too long on the last one. This mistake is also common in the case of a scale-wise progression. The tones within the scale-wise progression will tend to be hurried except for the last one, which will tend to be held too long.

3. The third mistake that you must anticipate is playing incorrectly without recognition of the error. This is caused by attempting to play too fast, too soon; by failure to remember some rule of pitch or duration; by carelessness; or by changing a correct passage to a mistake while practicing without realization of the switch. Remember that mistakes sometimes "feel" and sound better to you only than the composer's or publisher's notation. Always, assume the written tune is the correct way because probably several experts have decided on the published version. Since you probably will never realize a mistake after you have played it many times, you must have your supervising teacher check your tunes occasionally, and do not wait until any possible error is so deeply ingrained in your mind that it is difficult or even seemingly impossible to correct. A tape to your college consultant will be checked also for mistakes, but might take more time.

Module Five

DOTS AFTER NOTES

Assuming your skill is developed to the point that you can play Figures 1, 2, 3, 5, 7, and all of the tunes suggested, you are ready to begin reading dotted notes and more complicated rhythmic patterns. You will have less trouble if you master each unit completely and accurately before attempting the next.

In musical notation, a dot after a note () adds one half of that note's value. If a quarter note ( ) receives one count, a dotted

quarter note (♩.) receives 1 1/2 counts. If a half note receives two counts, a dotted half note would receive 3 counts. (See figure 6). A dotted quarter note on the first beat of a measure in 4/4 meter would be held the first count and continue sounding during the first half of the second count. (See p. 7--America, The Beautiful.) Remember that a dot after a note does not always add one half count. A dot adds one half of what it follows. (See figure 23.)

Practice the following:

*28 page 6 - On Top of Old Smoky ♩. = 3 counts

*29 page 7 - America The Beautiful (top line only) ♩. = 1 1/2 ♩. = 3

*30 page 9 - America (top line only) ♩. = 1 1/2

*31 page 10- The Star Spangled Banner

*32 page 69 - Three Kings

*33 page 222 - Spanish Cavalier (also notice the accidentals)

*34 page 229 - Auld Lang Syne (play top line only)

Module Six

TEACHING ROTE SONGS

"Rote" teaching is pupil imitation of the teacher. The teacher sings a song or a part of a song, and the pupils echo this until they can sing it the same way the teacher sings the song. In the primary grades it is the most practical method for the children to learn songs and perform music themselves. In the middle and upper elementary levels rote teaching is also used, but it becomes less vital to the children's musical progress as they learn to read music.

As you teach songs by rote there are several concepts you should have in mind. Some of these concepts or guides are positive suggestions for teaching methods that have been tested and proved to be effective. Others of the guide lines should be kept in mind by the teacher because they tend to eliminate or illuminate common teaching errors. These concepts or guidelines or suggestions are important enough that the beginning teacher should memorize them and use them as constant reminders while teaching rote songs. We will call them "The Ten Commandments for Teaching a Rote Song."

TEN COMMANDMENTS OF MUSIC 370

1. Be positive you are singing the song in the correct key, correct rhythm, and exactly as written.

2. Use voice to teach songs--NOT the piano.

3. Teach words and music together--NOT the words alone and then the music.

4. Dramatize! Be enthusiastic! Bubble! Bounce! Act!

5. "Use" your voice as a tool; consciously vary it; make an effect or mood--not just by "telling". Speak with authority and expression.

6. Know your song well enough that you do not need to look at the printed music; keep eye contact with the class as you teach.

7. You must always use a preparatory beat with your hand (or head if your hands are busy) to start class singing.

8. Exaggerate the interval differences when "level directing", especially on the high tones.

9. When teaching a song by rote, keep the rhythm going steadily without break.

10. Be aware of the class reactions; keep the class going. "Take over" and "drive" your class.

The first "Commandment" involves everything we have learned about pitch (correct notes or tones), duration (correct length of time each tone receives), and tempo. You must be able to play the song correctly on the piano in order to learn to sing it correctly and teach it correctly. Correctness or accuracy in playing and singing the song is most necessary. Sometimes, and rarely, a song can be learned incorrectly and retain a "musical sense" or musical value. Usually, however, a mistake or incorrect tone will ruin a song musically. You can demonstrate this by playing a tune you know well and deliberately play one wrong tone. Since this wrong tone sounds so badly (and it is the tone you will longest remember), the whole tune or song is musically ruined. Therefore, make sure you are learning the song correctly from the beginning effort to play it and sing it. If there is any doubt or suspicion that your tune sounds awkward or that you might be sounding a mistake, you must check with your cooperating music teacher and find your errors, if any.

The second "Commandment" is included because many people, either those who play piano better than they sing, or who are "afraid" of singing, would attempt to use the piano to teach the pitches of the song. Children are more sensitive to pitch that is sung than to pitch by a piano. Words are included in the singing voice which makes it easier for children to reproduce the song than if the piano gave the pitch and the voice gave the words.

You use the piano to get the starting pitch; it can be used to provide the harmonic (chords) background, and perhaps it can be used as a rhythm instrument by non-piano performers, but the voice is a better instrument for teaching songs to children.

Some teachers are unable to sing correctly and accurately enough to trust their voices for teaching children. This is usually because that person (teacher) has never sung enough to develop the coordination between the voice and the ears. Practice will provide a more accurate skill. However, since this practice and skill development would require months and maybe years to develop to a reliable level of singing skill, the beginning teacher may be forced to use the piano to help teach the pitches of a song. Many people honestly believe they cannot sing accurately and must use the piano, but few really need it if they conscientiously practice their singing and voice development. Also, teaching note songs by using the piano is not an easier method than teaching by voice. It is more difficult than voice note song teaching.

When finding the original pitch by playing a tone on the piano, it is necessary that it be played softly. Do not hammer the key and do not repeat striking the key several times. Play the key once or twice and sing. Striking the tonal key several times does not produce more accurate vocal reproduction. It does make extra noise and causes bad habits of inattention. Few pupils will listen the first time when they know you will play it several times, and they will tend to waste time before beginning to sing.

The third "Commandment" is included because so many classroom teachers feel unsure of the music and are comfortable teaching words only. Also, they usually are more effective teaching one concept at a time. However, in note song teaching the pupils will learn the song better, easier, and quicker if both words and music are presented together. This is because the music helps the word memorization and the words help the music. Therefore, you are wasting time when teaching the words by themselves unless there is a valid reason for presenting the words only. Of course, in some situations, the words need to be presented without music. Examples of this are "foreign" language words, unfamiliar words or words in dialect, or words that are "run together" in singing and cause the children to misinterpret them.

Knowing your song well enough that you do not need the printed music and including everyone within your eye range is very important. Some beginning "song teachers" use the book as a security blanket and seem reluctant to look at the individuals they are teaching. Keep eye contact with everyone in the class at all times. You must know the song well enough that you can start anywhere in the song, repeat phrases, correct class singing mistakes, and not have all your attention on the song mechanics. The "feeling" or aesthetics of the song is absolutely necessary, and the teacher must retain control and be sensitive to the class atmosphere as well as alert to individual pupil problems during the song.

When a group performs music or learns a song, the teacher or leader must have a graceful and effective method to start everyone in the group precisely together on the first tone. Music directors all use a "preparatory beat" for this purpose. A "preparatory beat" or "preparation beat" is a motion with the hand (or head) that starts a group performing exactly together.

The following are directions on how to perform the "preparation beat."

1. The director must decide where the beat or "point" of the hand motion will start sound. Usually the music is written for the music to start on the first beat of the first measure. Since the first beat of every measure is indicated by a straight down movement to the point where it bounces up, the first sound is intended on that point (see Figure 14).

2. The preparation beat is a beat before the beat on which the actual sound begins.

3. The hand is first raised into a position to demand the attention and alertness of the performers.

4. The hand must be held motionless for an instant, at least, before starting the "preparatory beat."

5. The preparatory beat is started in the opposite direction of the beat on which the sound begins.

6. After starting the preparation beat in the opposite direction, it reverses direction and becomes the beat on which the sound starts (see Figure 15).

Reminders: How to get pitch when tune does not start on "do".

Figure 14

Figure 15

A. indicate motionless position

Assuming the singing or sound should start on the "down" beat, which is count number 1, the preparatory beat goes up.

B. After moving up, the hand reverses direction and goes into the down beat (Figure 20) and the sound starts on the point or ictus as marked by an X.

Practice this (Figure 15), then try it on friends by giving them a pitch (any pitch) and asking them to sing when your motion (the preparatory beat) shows them the correct time. You need not explain what you are doing; just do it, and they will sing at the correct time if you have made the correct movement.

7. The "preparation beat," although only an instant in duration, does, or should, communicate several facts to the performers, some of which are:

   a. the exact time to start sound;

   b. the speed or tempo of the music;

   c. the loudness or softness

   d. the style or personality of the music.

The tempo is set by the speed the hand is moved. The top of the preparation beat (see Figure 15B) indicates a beat and the time between that beat, and the X beat sets the tempo. If the hand moves slowly from the o into the preparation beat and then (at the same speed) into the "ictus" or X, the tempo of the music will be slow.

If the preparation beat is given quickly, the tempo will be fast. Remember the speed of movement from the O to the X must be the same. You must not do the preparation beat slowly and then drop into the X quickly. And you must not do the preparation beat quickly and then move slowly toward the X point.

The intensity (loudness of softness) is communicated by the size of your beats. A large beat, half of your body length, causes a loud response. A small beat of a few inches produces a soft response. This can be effectively reinforced by facial expression, by whole body stance, and by hand position. "Standing tall" and stretching arms and clenched fist produces loudness. Bending knees or "standing small" and holding arms close to body, especially with palms toward group and with forefinger and thumb together in a delicate, tea-cup holding position, produces softness.

The style of the music can be set by your preparation beat movement. A march style is set by angular, chopped motions. A legato, or smooth, lullaby style is produced by flowing, connected graceful movements.

Some "no-no's" of an effective preparatory beat are:

a. Do not move the hand in circles or in any false direction when it is supposed to be motionless (step #4 on page 23 of the directions).

b. When hand moves out of the motionless position, it must not deviate, wobble, or be unsure. It must go straight to the point of direction reversal.

c. After leaving the motionless position, the hand must not stop, pause, slow down, or hurry.

Commandment eight suggests "level directing". "Level directing" is a method to help the children "see" the pitch as it goes up and down. The teacher holds up one hand (try to use your right, even if you are left-handed) with the palm down, and make karate-like chops toward the class on every note of the music. If the note is higher than the preceding note, the hand strikes on a higher plane. If a pitch is lower than the preceding pitch, the hand chops on a lower plane. No attempt is made to indicate half steps, whole steps, or exact intervals; only the relationships of high and low. If the performers tend to make mistakes, exaggerate your level intervals, such as: If they do not sing a large interval up high enough, make a huge motion far above your head to show the high tone is far up. Separate your level planes so the children can very easily see which tones are high or highest and which are lower.

The intent of Commandment nine is that the song teacher waste no time while teaching. And, even more important, is the fact that if you keep the rhythm going or the beat continuing without interruption, the song teaching will be easier and the feeling for the music will

be sustained and implemented. It also holds the young singers' attention and interest and creative feeling.

It is done as follows:

*35

1. The teacher sings a phrase of the song in steady, exact rhythm, and without losing a beat or stopping.

2. The teacher gives the children a preparatory beat, causing them to repeat the phrase.

3. The teacher level directs.

4. If the teacher feels the class needs to repeat a specific phrase, the teacher may say "repeat" or "again" and continue to level direct while the children repeat and repeat, but never lose the beat or rhythm. Of course, the word "repeat" or "again" must be spoken as an instruction before the children have completed the phrase so they know to repeat in time for the rhythm to continue and not be interrupted by a pause.

5. If the teacher feels the children need to hear a phrase again, the teacher points to herself (himself), without level directing, and repeats the phrase (singing) and, of course, in rhythm with the beat continuing steadily; then before the end of the phrase, the teacher points to the class, gives a preparatory beat at the exactly correct instant, and the children will repeat the phrase.

6. When the teacher feels the class has learned the phrase, the teacher points to himself (herself) and sings the next phrase, without a pause in the continuing rhythm, and the song teaching progresses in this manner until the song is learned or a break seems advisable.

This ninth Commandment will be broken many times when necessary. However, do not allow the rhythm to stop for any of the following reasons:

a. You as teachers were not prepared well enough or forgot the song.

b. Giving such instructions as: "Now we will do the second phrase," "Listen to me and then you sing," or "Good--now we will continue." These instructions are time wasters, attention losers, and have no teaching value. Yet, they are often used by beginning teachers. Stick to the song teaching and keep the rhythm going, unless you really have something important to say.

Remember, the level directing is for the class--you need not level direct when only you are singing. You should be

dramatizing the song and holding the class with your eyes and singing voice.

Concerning Commandment ten, you must lead, not follow. You need not tell the class what you plan to do or the methods you will use--just do it. Be careful of over-use of meaningless words, such as "OK", "oh", "one more time", etc. Allow no wasted time. Remember, negative statements are trademarks of an unsure teacher and are psychologically poor teaching methods. Examples of frequent and innocent negative statements are: "I'm sorry", "I was wrong", "I can't", "I will try to", "This is too high", "Shall we try to", etc. Also remember that encouragement and deserved praise is a requirement for continued motivation. Exaggerate your praise and always find some sincere compliment for individuals and the class.

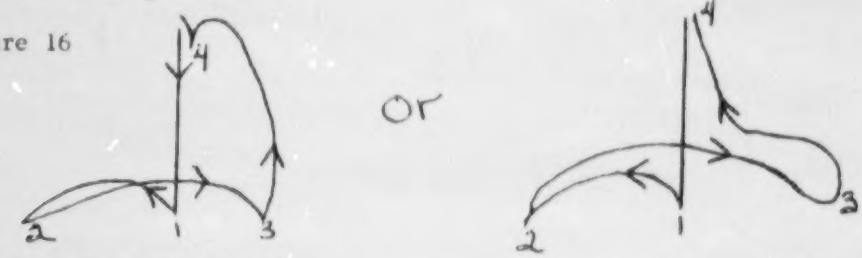
PATTERN DIRECTING

After a song has been presented and learned, the teacher may feel a need for a system of leading or directing while the class sings the song. "Level" directing is a teaching device and is concerned mainly with aiding pitch concepts. Pattern directing is largely concerned with rhythmic concepts or is a method to keep the class singing together and singing a compatible style and cohesive ensemble. The preparatory beat is always used to start an ensemble.

The "patterns" are to interpret the meter signatures and, therefore, depend on the number of beats in a measure. Any meter signature that has four beats in a measure is interpreted by the right hand waving in a pattern of four and continually repeating this pattern. If the meter signature has a three on top, the hand beats in a three pattern and continually repeats this pattern.

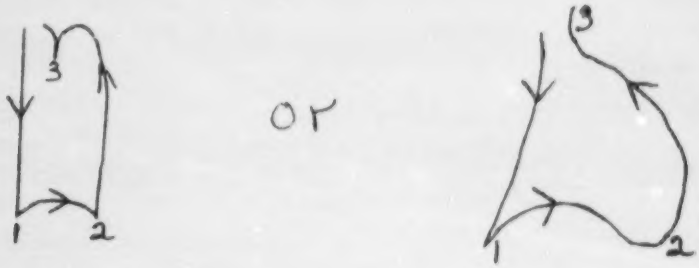
The four beat pattern is:

Figure 16



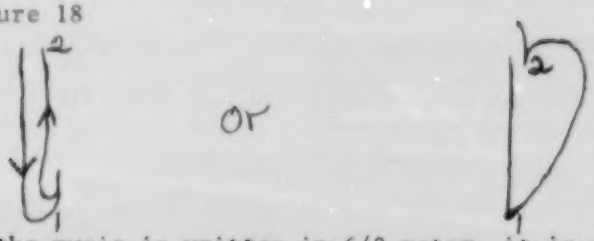
The three beat pattern is:

Figure 17



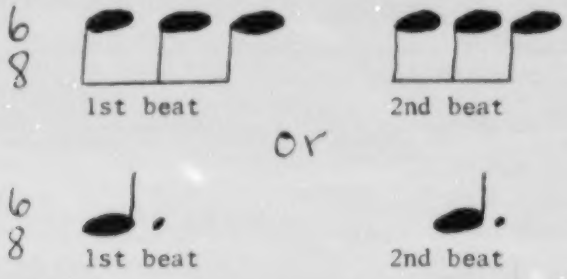
The second beat pattern is:

Figure 18



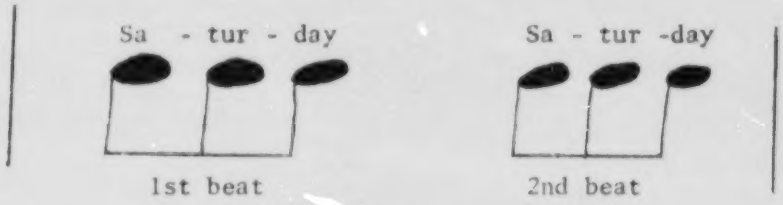
If the music is written in 6/8 meter, it is almost always directed with a two beat pattern, the same as 2/4 or 2/2. This is true because most 6/8 songs go fast and make it impossible to beat 6 beats as fast as would be required. In thinking and singing and pattern directing, 6/8 might have 6 eighth notes (♪) in a measure, the first beat (if a two pattern is used) takes three of the eighth notes, and the last beat of the pattern takes the last three eighth notes.

*36 Figure 19



In effect, 6/8 performed in two beats sounds the same as triplets (three notes or sounds to a single beat). "Saturday" is a good word rhythm to demonstrate 6/8 time in two beats.

*37 Figure 20



Module Seven

TEACHING LISTENING LESSONS

There are two types of music lessons to present in elementary school that seem to the author to be most appropriate for classroom teachers: (1) teaching songs by rote, and (2) presenting listening lessons.

The important facet of listening to music is experiencing the "feeling". Often this is spoken of as "understanding" the music or as "appreciating" the music. Since "feeling", "appreciating", and "understanding" are affective terms, they are difficult to measure or evaluate. Nevertheless, they are the "real" reason for teaching music.

The effectiveness of music appreciation is in the "ear of the beholder" or listener and can seldom be guaranteed by another person. Of course, in descriptive music, i.e., "Flight of the Bumble Bee" and "Peter and the Wolf", the meaning is clearly prescribed. However, different "meanings" are often produced by a specific musical selection and each "meaning" or effect should be respected. And, there is often no "meaning" in music, if the term "meaning" is defined as a specific emotional feeling, a description of something, or as telling a story.

Many people believe musicians can always find something in music that non-musicians cannot. Some believe all music tells a story, or paints a picture in the mind, or produces an emotional reaction. If the music "fails" to produce any of these reactions, these listeners will consider themselves musically untalented and often claim they cannot understand music. These concepts are probably fallacies.

The intern as a leader and teacher must find out as much as possible about the music to be presented, but must not attempt to superimpose his/her feelings on the children. Some music, of course, is intended to be specifically descriptive, but <u>most</u> music is just "music" and needs no external "meaning" brought to it. The intern may be confused concerning the suggestion that the children should "know what to listen for" and, yet, the intern should not impose his/her feelings on the children. Actually, "knowing what to listen for" usually means cognitive or factual elements of the music, i.e., loudness or softness, fast or slow tempo, male or female voice quality, characteristic instrumental qualities, dynamic changes, accents, repetition, and recognition of melodies. Therefore, the children can know what to listen for and, yet, not be limited in an aesthetic sense by their teachers' individual feelings or ideas.

As in teaching rote songs that are related to other academic areas and units, listening lessons can also be very useful, helpful, and educational. In Social Studies it is certainly as important for children to become acquainted with the music of a people as it is to know their agricultural products or living habits.

The elementary teacher has a wonderful opportunity to enrich pupils through listening "lessons". In fact, it is an obligation. Presenting listening lessons will, or should, require considerable teacher preparation time, especially for the first few presentations. However, as the teacher experiments, evaluates, and learns the materials, the presentation of listening lessons will become easier and should develop into very enjoyable sessions, both for pupils and teacher. As guidelines for planning and presenting listening lessons, the following are suggested.

Ten Laws of Teaching the Art of Listening to Music

1. Have good equipment for playing music and make a good environment for listening. Eliminate distractions and unrelated influences.

2. Select recordings and music carefully and use only those you think will be interesting to your children.

3. You must know about the music before you present it. Research the composer, era, circumstances, interesting sidelights, and related information before you present the music.

4. You must have listened carefully to the music and have studied it before you present it to the children.

5. The children must always know what to listen for.

6. You must always listen carefully with the class during the time you play the music.

7. You should seldom talk while the music is being heard.

8. Know your class. Vary your approach to listening lessons. Do not continue listening too long. Leave a desire to hear more.

9. Although you should know the technical details of the music, be careful you do not get too technical or spend too much time on non-listening or non-aesthetic details of the music, unless the children ask for them.

10. Use other art forms to reinforce the music aesthetically.

Some of the "no-no's" of listening lessons that are intended to be corrected by the positive suggestions of the "Ten Laws" are:

1. Never use listening lessons as "fill-ins" when there is nothing else to do, nor as entertainment to keep a class busy. Listening lessons must be carefully planned to be effective. Perhaps for teachers with limited musical background, listening lessons should demand more time and care in planning than those subjects with which the teacher feels more comfortable.

2. Never allow yourself to be doing other activities when you expect the children to be listening. Even though you may have heard the music many times, you must listen intently when your children are listening.

Module Eight

RHYTHM INSTRUMENTS

Most instruments that are used in elementary schools can be played by holding the handles and producing the sound in the obvious way. However, some sound as they should only when held and sounded in a correct manner. Come of these correct ways to produce sounds are as follows:

1. Tone blocks should be struck, preferably with a wooden mallet, at a place furthest away from the slots cut into the end.

*38 2. Claves must be held correctly to sound characteristically. Cup the left hand as if to hold water. Set one claves across the "cup". Do not grip the claves--it must be loose and only supported by finger ends and heel of hand--it would fall off if you turned the hand over. The second claves is held in the right hand and used to strike the one on the cupped hand directly over the "cup" of the supporting hand.

*39 3. Cymbals are sounded more surely when they are held with one edge touching an edge of the other with the opposite edges far apart. The cymbals are then quickly clanged together and separated as quickly as possible.

*40 4. The Quiro has two round holes in the body. These are made so that the fingers may hold it firmly. The hand not supporting the Quiro grips a small "stick" and rubs it across the grooves of the Quiro.

*41 5. Bongos and other skin-head drums will last longer, be less noisy, and will be better controlled by striking with the fingers rather than with sticks or mallets. A more "liquid" sound is made by striking at the rim and letting the fingers "flop" over the rim onto the head or skin of the drum.

In order to select the "correct" instrument and sound as accompaniment for music, the musician must "know" the "feeling" of the music and "know" the characteristic sound of each prospective instrument. Remember, also, that "instruments" can be anything that produce sound. A cardboard box might be a more appropriate drum for a heavy, marching song than a small skin-head drum. Slapping thighs or chest or snapping fingers or popping tongues in roof of mouth might fit the song better than "real" instruments. Experimentation can often

help in selection. Most teachers solicit pupil ideas in selection after the pupils have some experience and familiarity with the instruments.

If a specific instrument's characteristic sound is desired, that instrument should be sounded alone. As you add other sound or instruments, it becomes a noise without characteristic, individual instrument tone quality. Some instruments, such as the cymbals, are so domineering in quality that other instruments are "drowned out" and become ineffective.

The age of the pupils is a factor in selecting suitable sounds for music. Kindergarten people feel that each child should be allowed to play something all the time throughout the music. Therefore, rhythm sticks may be assigned to all or many pupils in a kindergarten, with only a few children using other instruments in order to keep them interested and involved, although the musical results are somewhat less. Some teachers use weed stems for rhythm sticks because they sound more subdued and less noisy (and are less apt to bother other classrooms in the building).

The size of instruments is also a factor for consideration. Big drums, big cymbals, and big maracas tend to overwhelm children's voices; therefore, either use them sparingly in places where the voices are not singing, or use smaller instruments.

In the upper grades, arrangements should be made whereby quality and appropriateness of sound become leading criteria. At this level, children understand that only a few individuals need to play instruments and each can have an opportunity to play.

Also, in the upper grades, "patchen" becomes more important. "Patchen" is a term borrowed from Germany which means using different parts of the body as sound makers. Snapping fingers is bright and quick and staccato. Slapping thighs is duller with more of a "thud" sound, while clapping hands is somewhere between the finger snap and the slap on the thigh. Slapping the stomach produces a little different sound than slapping the thigh. Stamping feet on the floor may get out of control, but if used carefully, it is yet another sound effect.

*42 When deciding how to use instruments, let the accompanying music guide your decisions. Ostinato by rhythm instruments is often taken from one measure or two measures of a tune and continuously repeated. An example of this would be to play the rhythmic figure of the first measure of "Skip To My Lou," page 2 of the text, throughout the song. This figure of retains the character of the piece, does not tend to become monotonous, and keeps the drive of the song going. In the Orff method of teaching, which uses instrumental accompaniments extensively, often a small portion of the song's rhythmic pattern is used as an accompaniment background. If you feel the continued repetition becomes monotonous, usually a slight change will relieve this and a return to the original may be utilized later in the piece.

The age old form of A B A (and its variations) is still pleasing and comfortable to human feeling. Therefore, return to your first pattern of rhythm accompaniment. Do not change the rhythmic pattern too often, and do not fail to return to the pattern that started the selection. Also, be careful of changing instruments and not returning to the original sound. A B A or A B A B A or A B A C A, etc., is good form and feels satisfying. There are many combinations, but A should be the ending figure, both in rhythmic pattern and tone quality.

Module Nine

TONE BELLS

Tone bells are a useful, perhaps necessary, tool for teaching music in elementary school. Their sound is very musical, and the method of playing them is easy. If not overused, they can be interesting to children. Being relatively inexpensive, they can fit into most elementary school budgets. Several effective ways to use them should be known, and experimentation or imagination would probably find other uses.

Some of the more common uses are:

1. They can give the original pitch for songs.
2. They can help teach scale development.
3. They aid ear training.
4. They can be used to create a new song.
5. They can be used as accompaniment to songs.
6. They can provide harmony for songs.
7. They can play melody.
8. They are well adapted for ostinatos.
9. They can be played by those children who cannot sing well or who are reluctant to sing.

Tone bells can be singularly lifted from the case, held in one hand, and struck with a rubber-ball tipped mallet held in the other hand. When striking, the mallet should be brought away from the bell as quickly as possible after it hits the bell's bar. Insist that the children hold the tone bell up in front of them. If they hold the bell low or rest it on a desk, they have a tendency to look down at it and they are unable to see the director. A more positive stroke is accomplished if the bell is held in front of the player.

When playing the tone bells in correct position within the case, they are played in a similar fashion as a marimba or xylophone. However, removing them from the case and apportioning them out singularly to individual children is more interesting, involves more pupils, and makes it easier to teach many musical concepts.

To give the pitch for a specific song, in order to be sure of starting on the correct pitch, only one bell is usually needed. Sometimes, two bells are better if the song begins on a pickup note or on a note that is not "do".

*43 To use tone bells to aid ear training and pitch discrimination, as well as to teach scale development, the appropriate bells are removed from the case and distributed to individuals at random. The pupils with the tone bells take turns sounding their individual bells. They arrange themselves in order of pitch, with each higher pitch on the left side of the lower pitch. With the pupils in line facing the teacher, the low-pitched bells will be on the teacher's left and will ascend in pitch toward the teacher's right. If the correct bells were selected from the case, and only the correct bells, and if the children have arranged themselves correctly according to pitch, they will sound a major scale (do, re, mi, fa, sol, la, ti, do), beginning with the lowest bell. Each pupil sounds his/her bell in turn along the line. This scale can be used to play a tune, to play harmony (chords as indicated by a bell chart), or to play an ostinato accompaniment for songs. The teacher (or a pupil) can "play a tune" on the "human scale" by pointing to individual bells to play (much as a person might play a tune on the piano using one finger). After experience, individual pupils will probably be able to play the human xylophone. Information concerning scales is included in this packet if the intern desires to continue this study.

Children can create original songs or melodies by experimenting as a group with the human xylophone, or individually with the bells in the case. Another effective method for the class to compose is to start on a tone, encourage the individuals in the class to think or "feel" the succeeding tone, find the bell that produces this new tone, and continue until the class has decided the new melody. Often this creating, or composing, will be stretched over several days because it should be discontinued when the class tires or cannot agree on a musical element. Other musical activities can be pursued during the composition. Words, dynamics, rhythm, tempo, etc., can be considered before the new melody is finished.

Harmony can be produced as accompaniment for songs with tone bells as the harmonic instrument. An explanation of chords is included in this packet under the title "chords", and an understanding of "chords" must be kept in mind before attempting chordal harmony.

After reading the unit on "scales" and "chords", the intern should be able to devise a "tone bell chart" that is easy for children (or adults) to translate into correct sounds and harmony. These charts are as follows: Assuming the key is "C", it will be found that the "C" chord consists of the pitches of "C", "E", and "G" individual tones.

Therefore, the three pupils holding the "C", the "E", and the "G" bells must make their bells sound at the point in the music where the "C" chord is indicated. The G_7 chord would probably be called for in the key of "C", and the tones needed to produce this chord are "G", "B", "D", and "F". The third chord most apt to be needed is the "F" chord, which needs the "F" bell, the "A" bell, and the "C" bell. Assuming these chords, the "C", "G_7", and the "F", are all that are needed for the specific tune, it could be charted as follows:

Figure 21

C bell plays on the "C" (chord) AND on the "F" (chord).

E bell plays on the "C" (chord).

G bell plays on the "C" (chord) AND on the "G_7" (chord).

B bell plays on the "G_7" (chord).

D bell plays on the "G_7" (chord).

F bell plays on the "G_7" (chord) AND on the "F" (chord).

A bell plays on the "F" (chord).

In the teachers' editions of most elementary song series books, the chords are indicated by capital letters at the place in the music that the chord should sound. Usually, the chord is indicated only once, but it is sounded or intended to sound until a different chord is indicated; therefore, the director or teacher may decide how many times the chord is to be re-sounded. Sometimes it is re-sounded on the first of each measure until a chord change is indicated. At a slow tempo or in $\frac{4}{4}$ meter it might be better to re-sound the chord on the first and the third beats of each measure, or perhaps a quick, continuous striking of the bell will give a sustained chord continuity.

The words of a song can also be used to show exactly where the chords should be sounded. The following is an example:

Figure 22 SILENT NIGHT

```
Silent Night, Holy Night
C
All is calm, All is bright.
F          C
Round yon Virgin  Mother and Child
F                 C
Holy Infant so tender and mild.
F             C
Sleep in Heavenly Peace
G                 C
Sleep in Heavenly Peace.
G                 C
```

Ostinatos are continually repeated musical passages that accompany a song. They may be too difficult for a limited musical background to create; however, many songs in every song series published have ostinatos suggested and will probably indicate how they are to be used.

SCALES

In Unit One the piano keyboard was suggested to be a "stairway of pitches". If this stairway of pitches has a definite pattern of steps going up, it is called a "scale". The whole-tone scale is a scale consisting of whole steps only. A scale consisting of half steps only is a chromatic scale. There are many different patterns for scales, and each pattern or scale has its own specific name. The most common scale in elementary music is called the "MAJOR" scale.

A major scale's definite pattern of pitch steps is as follows: the first tone up to the second is a whole step; from the second tone up to the third is a whole step; the third tone up to the fourth tone is a half step; from the fourth tone up to the fifth step is a whole step; from the fifth step up to the sixth is a whole step; from the sixth tone up to the seventh is a whole step; and from the seventh tone up to the eighth is a half step. The eighth tone has the same name as the first. If the first tone is "D", the eighth is also "D". All major scales take their names from the first tone (or the eighth tone); therefore, if the first tone is "D", the scale is called the "D" scale. A major scale, represented as a stairway, is shown in Figure 24.

Notice that on the piano there is no black key between E and F, and no black key between B and C. These are natural half steps. If the scale is started on "C", as the first tone, and every white key on the piano is played up to the next "C", a major scale would sound. C to D is a whole step; D to E is a whole step, E to F is a natural half step, F to G is a whole step, G to A is a whole step, A to B is a whole step, and B to C is a half step. This is in the exact pattern of a major scale. Therefore, the C scale can be played entirely on the white keys. The C scale has no sharps and no flats and is the only major scale that does not have at least one sharp or flat and conforms, of course, to the major scale pattern of whole and half steps. (See Figure 24.)

It is possible and practical to be able to write any major scale by following these steps (see Figure 25).

A. Place a note on the correct line or space of the staff that is the name of the intended scale (Figure 25a). (If writing the "E scale", place a note on "E". If writing the "D scale", place a note on "D".)

B. Beginning with this note, write a note on every line and space going up until you have eight notes (check to be sure the eighth is the same letter name as the first (Figure 25b).

C. Number each note or tone from the bottom up, 1 through 8 (Figure 25c).

D. Remember that E to F is only a half-step and B to C is only a half step (Figure 25d).

E. Draw a $\wedge$ or $\vee$ between the third and fourth steps and between the seventh and eighth steps as reminders where the half steps must be (Figure 25e).

F. Start on one, the name of the scale, and work up to the second tone of the scale and make it a whole step (two half steps equal one whole step). Then progress up, making every note conform to the major scale pattern of whole, whole, half, whole whole, whole, and half steps. Sharps or flats are required except in the "C" scale. No major scale can have both sharps and flats.

Use the above six steps and write out the F scale, the A scale, and the Eb scale. After writing these three major scales, check with Figure 9 for accuracy. If your scales are correct, write the Ab scale, the G scale, B scale, E scale, Bb scale, and Db scale. You can check with the key signatures listed under Figure 10 for correctness. If your F, A, and Eb scales were not correct, study the six suggested steps and try again. Do not start with the correct answers and attempt to work back from them. You must understand how the major scale is formed and be able to compose any designated major scale.

Figure 23

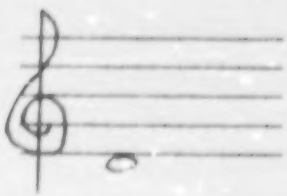
If	Then
𝅗𝅥 = 1 count	𝅗𝅥. = 1 1/2 counts
𝅗𝅥 = 2 counts	𝅗𝅥. = 3 counts
𝅘𝅥𝅯 = 1/2 count	𝅘𝅥𝅯. = 3/4 count
♩ = 1 count	♩. = 1 1/2 counts
𝅗𝅥 = 4 counts	𝅗𝅥. = 6 counts

Figure 24

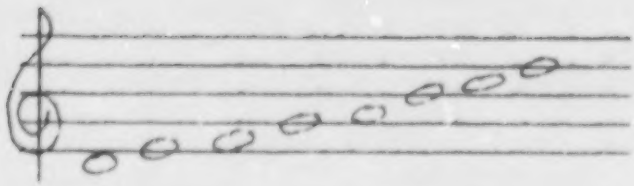
Figure 25

If the desired scale is the "D" major scale, place a note on "D".

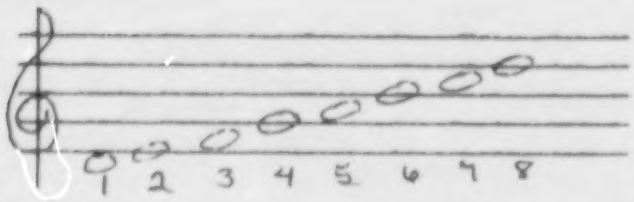
a.



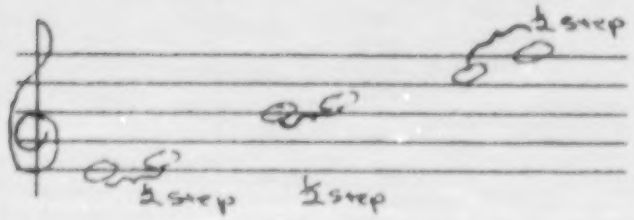
b.



c.

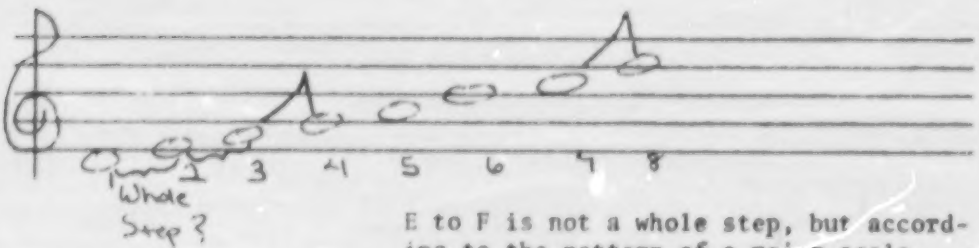


d.



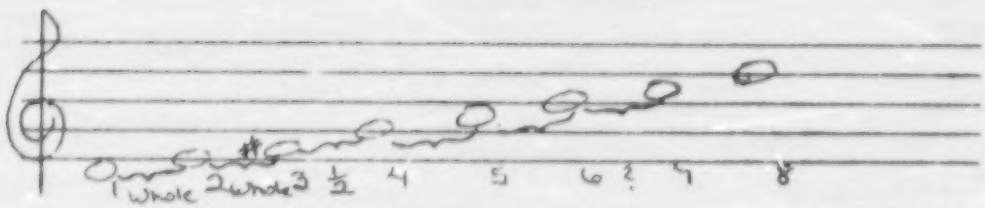
E-F and B-C are natural half steps.

e.



E to F is not a whole step, but according to the pattern of a major scale, there must be a whole step between the second and third tones of the scale; therefore, the F must be raised one-half step (sharped) to make it a whole step.

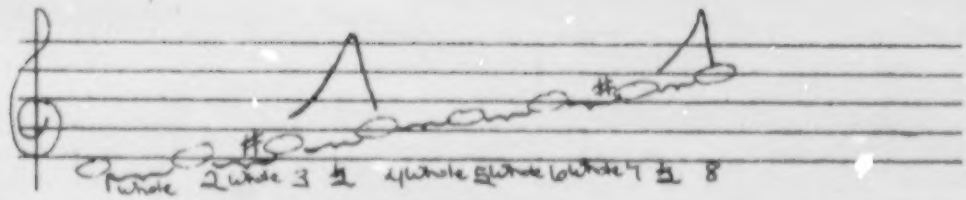
f.



B to C is a half-step, and from the sixth step to the seventh step must be a whole step; therefore, C must be raised one-half step to "C#".

Figure 25

*48 g.



Therefore, the "D" major scale has two sharps which are F# and C#.

h. The "key signature" for the key of "D" major is:

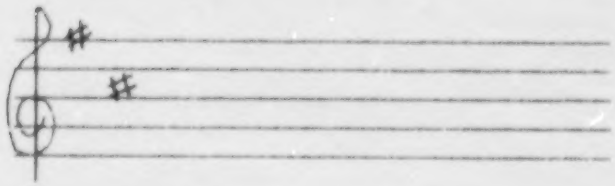
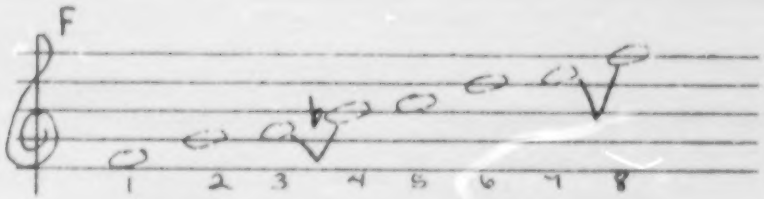
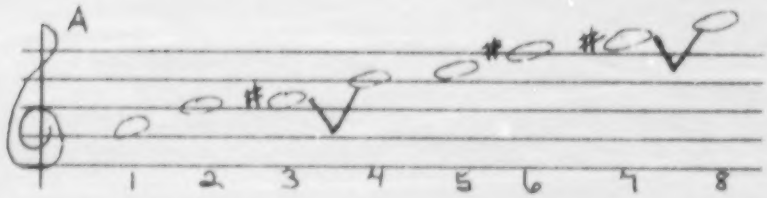


Figure 26

*49



*50



*51

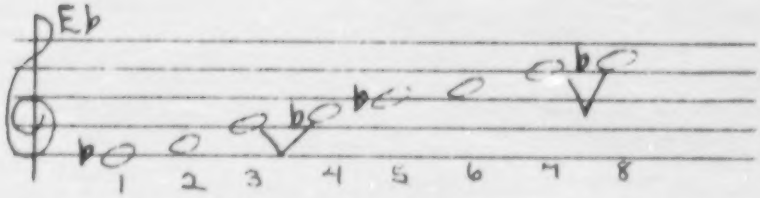


Figure 27

Play these scales on the piano. Do they sound correct? Sing these scales as you play them on the piano. As you sing them, pronounce the ascending steps individually as: do (dough), re (ray), mi (mee), fa, sol, la, ti (tee), do.

As mentioned previously, there are many types of scales in addition to major scales. However, we will be almost exclusively concerned with MAJOR scales because more than 50% of elementary songs will be of MAJOR scale composition, and if the basic concept of scales and their definite individual patterns are understood, practically all music can be learned and presented to children.

Some of these scales, such as the G and A scales, will go too high for many voices. However, assume that <u>everyone</u> can sing from middle "C" up to the top line (5th line) of the treble clef staff. If you have trouble with singing high E (top space) or F (top line), assume it is your method of singing and <u>NOT</u> your lack of vocal ability. With practice you <u>can</u> sing these high tones. Realize that the problem of singing high pitches is more psychological than physical. Read pages 14-16 in the text and consult with your cooperating teachers if the problem persists.

Concerning singing, many people are afraid to sing, feel their voices are of poor quality, and have very little confidence in their singing voices. It is true that children respond to an "ordinary" singing voice more readily and comfortably than to a trained, "soloist" type of voice. Few people have poor singing quality voices in the sense of teaching elementary children. The problem is in singing on true pitch or singing musically accurately and very seldom a problem of an inherently poor voice.

The "secret" of singing is good posture, opening the mouth, and, most important, keeping a strong air support pushing your vocal sounds. Do not "pinch-up" or tighten your neck, throat, or any head muscles.

Module Ten

THE AUTOHARP

The autoharp is an instrument designed to perform chords or harmony, and is commonly referred to as "harmonic accompaniment". It produces these chords or harmonic accompaniment in a technically easy manner. Adults can learn to play an autoharp, in its basics, in less than an hour. Children, usually starting in the third grade, can also play the autoharp, and some teachers encourage even younger children to participate on this instrument.

The autoharp operates on the principal of muffled and unmuffled strings. Each of these chord bars has thick felt attached to its undersides, and this felt is notched over certain strings. Therefore, when the chord bar is pressed down upon the strings, all the strings that should not sound are muffled by the felt. Those strings that are needed to produce the correct tones for a certain chord are not muffled by the felt because the notches in the felt allow those strings to vibrate freely. Therefore, when a chord bar is pressed firmly down and all the strings are strummed, only those pitches that are needed to produce a certain chord can be heard. The strings are very similar to those of the piano. They can be tuned by means of increasing or decreasing their tension.

When the chord bar labeled "C" is pressed firmly down, all strings are muffled except the "C", "E", and "G" strings, which are the tones needed to produce a "C" chord. Each bar of the chords is clearly lettered. Some autoharps have 12 chord bars, or only 12 chords that can be produced. Other autoharps have 15 bars; therefore, 15 chords are possible on these. Some autoharps have more than 20 chord bars and these, of course, can play in more keys than those instruments with only 12 or 15 possible chords.

Most songs in modern song books for elementary music have their chordal harmony indicated by letters placed over or under the melody notes. When a "C", for instance, is placed over the first note of a tune, the autoharp performer presses the "C" chord bar and strums all the strings. As the melody progresses, the chords probably will change, and the performer releases one chord bar and presses the new chord bar that is indicated on the music exactly at the point in the melody that the chord letter occurs.

The usual manner of playing the autoharp is to press the chord bars with the fingers of the left hand and strum all the strings with the right hand by reaching over the left hand and strumming from the longer strings to the short strings. The longer strings produce the

lower pitches. Different materials may be used for strumming which can adept the character of the sound to the character of the song. The soft part of the thumb touching the strings produces a controlled, softer sound. Felt picks are also used for softer sounds. Plastic guitar finger picks produce louder chords and metal picks can produce an even louder and a more harsh sound. Be sure the chord bars are pressed down firmly onto the strings when playing. Beginners are often reluctant to press the chord bars firmly enough to produce correct chords.

Select an easy song that has the chords written in the letter symbols. Practice strumming the chords and changing the chords as the music indicates. When this becomes easy, do the chord accompaniment as you sing the melody.

When you are proficient in playing the chords as you sing, try using more strums than the one where the chord is indicated. The chord
*52 desired is indicated only once, and the chord that follows may be a measure or even several measures later. Therefore, it may sound better to repeat the chord or strum the chord over several times before the chord must be changed. The number of times the chord is repeated must be at the discretion of the performer. Perhaps strumming the chord on the beginning of each measure is artistically sufficient. Perhaps, if the music moves faster or needs emphasis rhythmically, it should be strummed on every beat. To produce clear measures or units of rhythm, the strumming can be done in the following ways:

a. For 4/4 meter, the first beat is strummed vigorously, touching all the strings. The second beat is strummed lightly, and only the upper half of the strings are touched. The third beat is strummed softer or easier than the first beat, but all the strings are used. The fourth beat is strummed lightly, and only the upper fourth of the strings are touched.

b. For 3/4 meter, the first beat is strummed heavily on all the strings. The second and third beats are strummed lightly, and only the upper half of the strings are strummed.

Experiment with different strums and with varied materials touching the strings. Use the strum method that fits the mood of song. After practicing and using the autoharp, the performer is probably aware of several facts concerning the advantages and disadvantages of the autoharp. Some of the advantages of the autoharp are:

1. ease of playing;

2. low cost in relation to piano;

3. ease in transporting;

4. fun to play;

5. versatility of sounds and rhythmic effects by varying the strumming.

However, there are disadvantages also, and some of these are:

1. The autoharp can easily go out of tune.

2. Tuning the autoharp is difficult for people with untrained musical hearing.

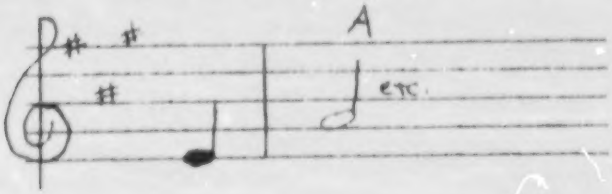
3. The autoharp cannot play melodies.

4. The 12-bar and even the 15-bar autoharp can perform in only a few keys (the 12-bar autoharp can usually produce chords for the keys of "C", "F", "G", "d" minor, and "a" minor. The 15-bar autoharp can usually produce chords for the keys of "C", "F", "G", "Bb", "D", "d" minor, and "a" minor.) Therefore, there are many tunes written in keys that are impossible to be performed on the autoharp, unless one of the more expensive and complicated autoharps or chromoharps are available.

In order to overcome this last disadvantage, anyone using an autoharp should learn to change any tune that is written in an impossible autoharp key into a key that is possible on the autoharp. This is called "transposing". In order to transpose, the following suggestions are offered:

a. Identify the key of the melody as it is written.

b. Select a key that can be produced on the autoharp and that is closest to the written key as identified in step a.



This song is written in the key of "A", and the first chord needed is the "A" chord, which is not available on an ordinary autoharp; therefore, the melody must be transposed to a key that is possible on the autoharp and that is "close" to the original key of "A". The autoharp can play in the major keys of "C", "F", and "G". Since the original is in the key of "A" major, the "a" minor and "d" minor keys are eliminated as possibilities. "C" is 1 1/2 steps away from the original "A". "F" is 2 whole steps from "A". "G" is only 1 step away from "A". Therefore, "G" is the closest key.

c. Determine how far the selected key is from the original key and determine the direction the selected key is in relation to the original key. In the example, "G" is one step from "A". The direction when going from "A" to "G" is down.

d. Move every note of the melody and every written chord in the direction as determined in step c, and move each of these the distance that was determined in step c. In the example, every note of the melody would be changed to a note or tone down one step from its written position. In this case, the chords also would be lowered one step.

e. After selection of a new key, and after every note and every chord has been changed by lowering or raising, it might be found that the transposed melody is too high-pitched or too low-pitched to be sung effectively by children. In this case, another key must be chosen and all tones and chords need to be raised or lowered into the newly selected key. The melody then needs to be sung in that key to test for comfortable voice range.

Transposition is somewhat difficult, but it is necessary if the autoharp is to be easily used. Remember that chords cannot be changed according to type. A major chord cannot be changed into a minor chord, nor a minor chord into major. An "E7" chord cannot be changed to a "G" chord; it must retain the 7 in its makeup.

CHORDS

Writing chords, understanding chords, and playing chords depend greatly on your ability to handle scales and understand them. Therefore, until the concept of scale writing and sounding is mastered, it is futile to attempt chord writing and playing.

In previous units, several fundamental elements of music have been presented. Pitch, duration, and tempo are three elements considered. Another element is harmony, or the art of combining two or more sounds. A chord is two or more tones of different pitches sounded simultaneously. Chords are, of course, harmony.

Rules of harmony, and even methods of approaching the study of harmony, are often quite difficult and involved. However, for elementary music we will consider only enough harmony to provide a practical beginning and for identification of musical signs and minimum requirements.

Chords are identified and often written by simply writing the letter name of the note or tone that the chord is "built" on. The "C" chord is a chord whose "root" or foundation is "C". If a chord is designated as a "Bb" chord, its root is "Bb".

Often when indicating chords, and especially when discussing harmony, they are identified by numbers. The I chord is the chord built upon the first note of the scale. If the key or scale is "C", the I chord is built upon "C". In this case the "C" chord is the same as the I chord.

In building chords the traditional method is to build them in "thirds". In the C chord, E is a third above C, and G is a third above E.

Therefore, in the key of "C", the C chord contains C, E, and G, and these tones are sounded simultaneously. In the I chord in the key of "G", the tones would be G, B, and D. The "thirds" take their name from the fact that if C is the first tone of a scale (C scale), D would be the second; therefore, E is the third. (See Figure 28.)

Practice Figure 29 by playing the chords on the piano. Be careful to notice and remember the key signatures! When playing the chords with the left hand, use the little finger for the lowest tone, the middle finger on the middle tone, and the thumb on the highest tone. When playing the chords with the right hand, the thumb is on the lowest tone, the middle finger on the middle tone, and the little finger plays the key producing the highest tone.

The II chord is the chord built upon the second note of the scale. If the key is "D", "D" is the first tone of the "D" scale and "E" is the second. The II chord in the key of "D" is built upon E, also referred to as the E chord, and built in thirds which would be E, G, and B. (See Figure 30.) The IV chord in the key of "D" is G, B, and D. The V chord in the key of "D" is A, C#, and E.

Write the following chords on music staff paper:

a. I chord in the key of "A". (Write the complete scale, going carefully through the prescribed steps and then build the chord in thirds on A.)

b. IV chord in the key of "Bb";

c. V chord in the key of "G";

d. "C" chord in the key of "F";

e. "G" chord in the key of "D".

Play each chord on the piano. Check your answers with Figure 31. Notice that the chord placement may be lower than where you may have written them. For instance, on the C chord in the key of "F", it might have been written eight steps higher, but would still be C, E, G (see Figure 15). "C", "E", "F" played together are always the "C" chord, or the V in the key of "F" regardless of where the tones are placed on the staff or played on the piano. (See Figure 32.)

If you know how to build chords in any key and can play them accurately on the piano, you are ready to "chord" simple tunes as you sing them. This means adding harmony to the pitch, tempo, and duration. On page 175 in your text are two tunes you can play with only one chord. Since the piano cannot sustain an individual tone or chord, it is necessary to play the same chord several times throughout these melodies if the harmony is to be heard continuously. The chord is only indicated in the music at the beginning of its individual duration (notice the C over the first note), but it is intended to be sustained

throughout. The performer may decide where to repeat the chord. It could be repeated at the beginning of every measure or it could be repeated at the beginning of measures 3, 5, and 7, etc., or if the tempo was fast enough, perhaps repeating the chord every fouth measure would sustain a harmonic background.

Figure 28

Figure 29

Figure 30

*34

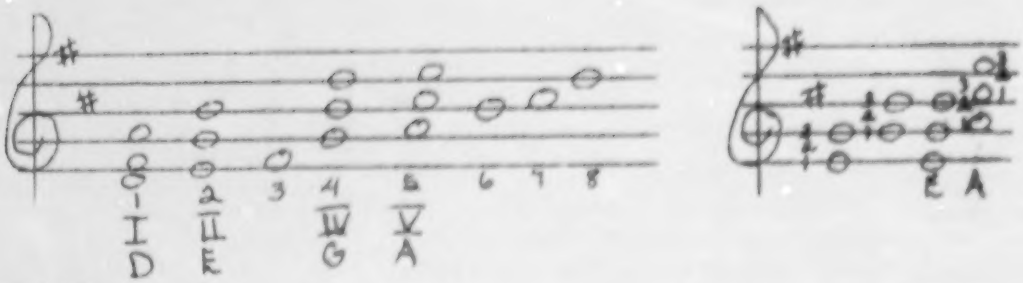


Figure 31

*35

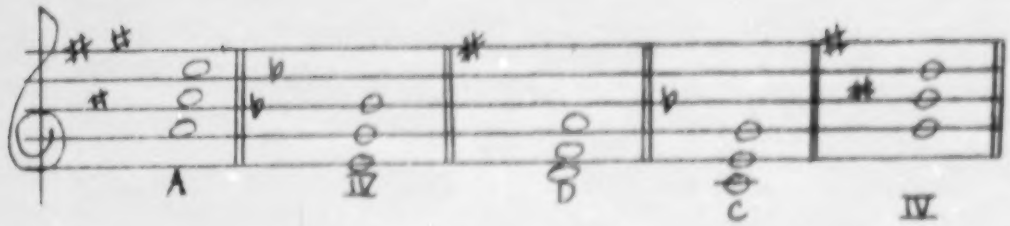


Figure 32

*36

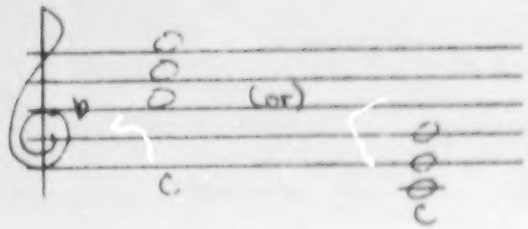
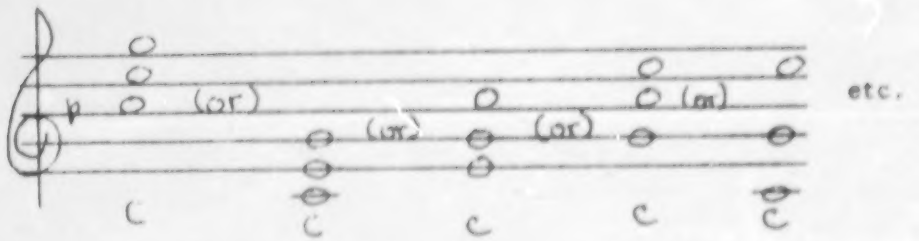


Figure 33

*37



In your text on page 155 is a tune "Whistle, Daughter, Whistle", which has two chords for its harmony, C and G. The chord indicated is G_7, but at this stage ignore the "7" and simply play the G chord. Practice this tune until you can play the melody accurately, then learn and sing the melody with words, and then sing the song and add the harmony (chords) on the piano as you sing. The "C" chords must be sounded exactly on the words "Whis-", "Cow", and "how". You may play the "C" chord also at the beginning of every measure to provide better rhythm and a sustained harmony. The G chord is played exactly on "have" and "taught".

Practice "The Recorder Band" on page 154 of your text. Disregard the 7 of the D chord. Other tunes for practice and fun and skill development are "Yankee Doodle", page 147; "Three Cornered Hat", page 147; "Down in the Valley", page 148; "Merrily We Roll Along", page 145; "Lightly Row", page 143; "Choral Theme", page 100; and "The Cuckoo", page 101. All of these, and many more have only two chords. Ignore the 7 written after some of the chords. Do work out at least six of these melodies to the satisfaction of your own musical ear. Be able to sing the melody correctly while you play the piano chords.

Thus far, your ability, skill, and understanding of actual songs and their accurate performance are the complete goals of the course. Therefore, skill in performing or doing the music correctly has been our greatest objective. The student must be able to produce the music. Knowledge about the music and the technical understanding are only valid as methods for producing actual music. Knowing how to do it is not useful; the acutal skill, or performing ability, is our goal. Therefore, practice is required. If no piano is readily available, use the keyboard picture between pages 51 and 54 for finger practice and go to a piano after you have written the music, or chords, on paper, and after you have practiced them silently on the picture keyboard.

In all of the songs in the text where two chords are required, one of those chords was written with a 7 after the chord name. This 7 means that the chord should have a "seventh" added. If the chord is the "G_7" chord in the key of C, it would consist of the tones of G, B, D, and F. F is the seventh of the G chord. Starting on G, the root of the chord, and counting up every line and space, the seventh step would be F. (See Figure 34.) Notice F is not the seventh step of the C scale! F is the seventh step above the root of the chord which is G. Also, notice that the 7, or seventh, of the chord is added only on the V chord. Return to the tunes suggested and practiced that require only two chords for their harmony and analyze each tune's chords. Do you find that every tune indicates the I and V_7 chord? For our purposes, you may assume that any chord that requires a seventh added is the V chord.

While playing chords for the melodies, it probably was a problem to "find" the succeeding chord quickly enough because the hand was required to "jump" so far from one chord to the next. To make this easier, and also to make the harmonic structure sound smoother and

more cohesive, the chords should be written (later played) in a logical, closer progression style. Remember, Figure 16 showed that a chord can have its tones rearranged from the "root position" and retain its identity. Each tone within a chord cannot be altered, but their relationship above or below each other can be changed. G must remain G, but it can be placed above or below its companion tones.

If we are in the key of C, the I chord or "C" chord can be written C, E, G, in root position. The F chord can be written and played F, A, C, in root position, but it is awkward to play in this position when it must follow the "C" chord, and it sounds disconnected and awkward. However, if we start with the "C" chord in root position, isolate each of its tones and "progress" each tone to the "closest" tone of the F chord, it will be easier to play and it will sound better. The C in the C chord is closest to the C in the F chord. In fact, C to C doesn't move at all, so the finger playing the C in the C chord has only to repeat that C in order to sound the C that must be in the F chord. The E in the C chord is only a half step away from the F in the F chord. This is very close, so the finger playing the E in the C chord moves up one key, or a half step, to play the F in the F chord. The G in the C chord (the only tone in the C chord that remains) progresses to the A in the F chord, which is only one step away. (See Figure 35.) Try playing the C chord to the F chord in root position, then play the C chord to the F chord in the easiest progression. It should be much easier, and it does sound better. The fingers, when playing the best progression of the I to the IV chord, are as follows: If using the left hand, the little finger plays the C, the middle finger sounds the E key, and the thumb plays G, and progressing into the IV chord, the little finger remains on C, plays it again, the middle finger moves "up" to the F key, and the thumb moves "up" to the A key. Practice this until you can move from C chord to F and back to the C chord quickly and easily. Notice that the little finger, by remaining on the C key, acts as an anchor or pivot.

Progressions from any chord to another can be done in this manner. Understand that, in order to simplify, all traditional rules of harmony are not observed in this guide. The C chord progressing to the G_7, or in the key of C the I to the V_7, is as follows: The C chord of C, E, G, root position, progresses to the G, B, D, F chord; therefore, C is closest to B (half step down), E goes to F (half step up), G goes to G (doesn't need to move from position), and since there are only three tones in the C chord and four in the G_7 chord, one can be left out of the G_7 chord to make it easier (the D in this case is omitted). The G_7 chord must include the tone "G" and the seventh of the chord "F", because it would not be the G_7 chord if either of those tones were eliminated. Remember this logical point! (See Figure 36.)

Figure 34

Figure 35

awkward and difficult smooth and easy to play

Figure 36

Definitions:

This sign is called a "fermata". It is placed over a specific note or rest and indicates that specific tone or rest be held or sustained longer than the note's usual duration. The performer must hold the tone as long as he feels artistically inclined. There is no definite length of time specified, but each has aesthetic or artistic limitations.

f *f* is an abbreviation for "forte", meaning loud. *ff* is twice as loud as *f* , etc.

p *p* is an abbreviation for "piano", meaning soft. *pp* is twice as soft as *p* .

mf *mf* means "mezzo forte", or "medium loud".

mp *mp* means "mezzo piano", or "medium soft".

> > is an accent for one tone only, meaning that specific tone is louder than other adjacent tones.

indicates to gradually sound softer.

indicates to gradually sound louder.

| The bar line separates measures. A measure is the duration between two bar lines.

|| A double bar is placed at the beginning and the end of a strain, which consists of several measures. A strain is somewhat similar to a paragraph in language.

||: Repeat the following strain (several measures).

:|| Repeat the preceding strain from this sign :|| back to ||: , or if there has been no ||: previously, repeat to beginning.

D. S. Return to the sign and repeat. D. S. is an abbreviation for Dal Signo, meaning "the sign". The sign usually is similar in appearance to *f* .

D. C. Return to the beginning and repeat. D. C. is an abbreviation for "Da Capo", meaning "the head" or the "beginning".

al fine (pronounced "all-fee-nay") indicates the "end". Al fine is often used with D. C. or D. S., and after the D. C. or D. S. repeat signs. It specifies the end of the composition.

D. C.
al fine Repeat to the beginning and continue to the end, which is the point marked with "fine".

Module Eleven

THE REALITIES OF THE ARTS TO PRIMARY CHILDREN

Assuming that children will be better able to enjoy and understand art if they are exposed to artistic selections at the beginning of their school life, these guidelines are offered as starting points. The suggestions and materials have been selected primarily as interest areas which are appropriate and understandable to primary children. Some of the materials and themes could be used in upper elementary, and some may not relate to individual primary groups. The teacher must relate the compatible materials and ideas to a specific class in reference to their backgrounds.

We seldom explore reality as the child perceives it. Usually, we assume their reality is the same as ours. As we mature, we become more pragmatic and materialistic and describe ourselves as more "realistic" than children. Yet, in writings throughout the centuries, wise men, including Jesus Christ, have reminded us that often children are more perceptive and receptive to artistic and humanistic influences than are adults.

> To a child, feeling the outside world is more important than seeing it; his feeling comes before his seeing. . . The child does not draw an object as it appears to his eye; he draws instead his muscular memory of the object's shape, number, protuberances and motion . . .
>
> What he does draw is not the world he sees, but the world he knows is there. The drawing of an adult, on the other hand, is visual. It records the outside world as his eye sees it . . . The grownup draws not so much what he knows is there, but what he has learned to see. He draws a world of which he is not the center. It is a world to which he himself belongs as only one of the innumerable elements.
>
> The child cannot--as long as he remains a child--learn to draw like a man.
>
> Nor can a grownup man draw the world of a child, either.[1]

It follows that the child's conception of reality in music is not the same as an adult's. We know some basic psychological facts, such as the feeling for harmony comes later than the feeling for rhythm. We believe that if any are to become a reality to children, we must involve them more physically than is required for adults because the

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[1]Maurice Grosser, The Painter's Eye (New York: The New American Library of World Literature, 1951), pp. 144, 145.

adult mind is more able to grasp abstractions. In music, the ability to listen meaningfully is the basic activity.

The reality of music to primary children is not the harmony, the form, or the timbre as adults think of them. For them, it is similar to the initial learning of language and reading. They can understand basic meanings and feelings, but the individual sounds that make up words only have meaning in relation to the psychological manner in which they are delivered. The musical sounds provide "feeling", but children do not discern whether there are two or three simultaneous tones, or judge the quality of tone or remember the first sounds of song related to later sounds unless they are urged to do so and learn to do so. The important element in their first reactions is that they do seem to be affected by the "feeling", the "essence", of the music, even as babies. Unfortunately, many lose this basic reality as they mature, either because they are never encouraged to develop it, or because we lead them away from it along outdated paths that are irrelevant to them, or along intricate paths of mechanics. Since they are not sure exactly what they should hear, and since their abilities to experience music are varied, they are quick to associate music with a story or with ideas, such as television themes or commercials or program music such as "Peter and the Wolf" and "Sorcerer's Apprentice." This association of music with physical figures and stories is very real and meaningful to children, but can lead to basic fallacies in appreciating music. If music must always "tell a story" or "paint a picture" or be interpreted through another communication media, it is useless art, or, at best, a reinforcing art of secondary importance. The "reality" of music and the "essence" of music is needed in children's initial psychology. We must not destroy this basic ability and must not channel it into "dead-end tunnels" of techniques, or irrelevant antiquity or dependence on more concrete, understandable arts.

In the suggested materials, some are products of the world's greatest artists, and some are by primary children--original, creative works. This child art is suggested in the hope that teachers will elicit creative work from their own children that will relate with the great artists and make each art idea more personal and meaningful to the children. Each example of poetry or music is of short duration to accommodate limited attention spans. In some instances, two or more examples are provided. You may be more effective in selecting only one, using all of the suggested materials, or by adding your own selections, but, obviously, it will be a much more meaningful experience if the children explore each example as deeply as possible.

The following suggestions for presenting an idea or artistic experience to primary children are only experimental outlines. Substitutions undoubtedly should be made for some of the materials. Methods of presentation will change with experimentation, and certainly should be varied to avoid monotony. However, some ground rules should be carefully and continuously observed. Natalie Cole states, "Children cannot create out of a vacuum. They must have something to say and be fired to say it." In this case Mrs. Cole was speaking of creating a

painting, but the statement is as true of creating an idea, or music or a poem, or even a feeling. She further says:

> Only as we build the child through giving joy and faith and confidence are we building his creative arts. When there is joy and faith, there is also the good picture, or writing, or dance. It works like magic--the perfect formula.[2]

Therefore, the teacher's first responsibility in using the following suggestions is to provide: an enthusiastic approach, an atmosphere for the art examples, a physical environment appropriate for the presentation, and a motivating introduction.

When Leonard Bernstein explains music to children, he is careful to tell them that "Music is never about things. Music just is. The William Tell melody is not the 'Lone Ranger.'" He then continues:

> What is a Chopin "Prelude" about? Nothing. They're all about nothing, whether a Beethoven sonata or jazz tune. When you say, "What does it mean?" you're really saying, "What is it trying to tell me?" or "What ideas does it make me have?" The finale to the overture to William Tell may make you think of cowboys, or horses, or drums in battle, but that doesn't mean the music is about horses or a battle. The meaning is only the excitement of the rhythm. The same music may fit several stories, "Superman" or "Don Quixote."[3]

Mr. Bernstein uses modern popular personality names and relates Handel, Louis Armstrong, Beethoven, the Beatles, Stravinsky, Mozart, and Maria Callas. He speaks of a fugue as "like an erector set" and calls his example "The Bach Erector Set". This language makes music more understandable and relevant to children.

The second teacher responsibility for this presentation is to have studied the examples enough that a method of presentation is well in mind (and outlined briefly on paper). The presentation must be thought out in advance, and played so that everything that can add to its pupil interest and enjoyment is used, but with careful avoidances of "overselling" and of attempting to superimpose the teacher's ideas or bias. Teacher evaluations and leading questions should be used sparingly. However, some questions and thought-provoking statements often save a "thought vacuum" situation. The teacher must be sensitive enough to realize when thought stimulation is needed, and when not to interrupt an aesthetic experience or a silent period of thought.

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[2]Natalie Cole, The Arts in the Classroom.

[3]Leonard Bernstein, Young People's Concerts for Reading and Listening (New York: Simon and Schuster, 1962), pp. 11-17.

In education we have known for a long time that the artistic fountain of youth can be turned off quickly and decisively by criticism, or lack of encouragement, or even by subtle suggestion when an adult is consciously or unconsciously trying to mold the child's art, or his ideas about art, into adult channels. Yet this is a common error of teachers.

The third teacher responsibility is to improve the presentation. If the presentation was a great success, it can be improved, and it probably can be transferred to other situations and other lessons. If it was a failure, it should be revoked for improvement, or discarded. The teacher must be observant, honest, and intelligently critical, and should keep a record of the lesson and its evaluation. Some time should be devoted to this evaluation after the lesson, as well as time spent in the original planning.

In outline form, the teaching guidelines are:

1. Provide:

   A. An enthusiastic approach.
   B. A suitable atmosphere.
   C. A physical environment for effective presentation, including materials.
   D. A motivating introduction.

2. Prepare yourself:

   A. You "understand" the art examples.
   B. You have an outline for presentation.
   C. You have thought in regard to methods, examples, and child-oriented language and experiences for making the experience meaningful.

3. Evaluate:

   A. Lesson interest exhibited by the children?
   B. Teacher presentation effectiveness?
   C. Application to other lessons or situations?

The following pages are suggested materials a teacher might use in elementary school to produce a specified emotion or feeling. This "feeling" is the heading of each page, e.g., "Fun", "Sadness", or "Fighting". Materials listed beneath the headings have been tried and seem to be effective. However, individual teachers may use other art examples of their own preference to relate to the specified emotion to be produced. Perhaps substitutions will be necessary if the suggested art examples are not available.

"FUN"

This idea is pointed toward interesting the boys, and in establishing the attitude in the very young that the arts can indeed be fun.

Picture: "The Jester", by Judith Leyster

Music: "Schottishe", from Rhythms Today, Record I, side 2, #6
"Friday Frolic", from Rhythms Today, Record II, side 1
"Mexican Hat Dance", from This Is Music (First Grade), p. 148

Poetry:

"My Poem"

My poem is full of joy
and full of hope.
I love my poem.
I enjoy reading it
While I'm alone.
I forget my sorrows and
My Happiness comes along.

--Ethel Howell
Age 11, Phillipines

"Happy Songs"

Come live and be merry,
And join with me
To sing the sweet chorus
Of "Ha, Ha, He".

--William Blake

"Eletelephony"

Once there was an elephant,
Who tried to use the telephant--
No, no! I mean an elephone
Who tried to use the telephone--
(Dear me! I am not certain quite
that even now I've got it right.)

Howe'er it was, he got his trunk
Entangled in the telephunk;
The more he tried to get it free,
The louder buzzed the telephee--
(I fear I'd better drop the song
of elephop and telephong!)

--Laura E. Richards

"'Tis Midnight"

'Tis midnight, and the setting sun
Is slowly rising in the west;
The rapid rivers slowly run,
The frog is on his downy nest.
The pensive goat and sportive cow
Hilarious, leap from bough to bough.

Anonymous
from
Oh, What Nonsense, Poems
selected by William Cole

"SADNESS"

Picture: "The Tragedy", by Pablo Picasso, or
"The Apprentice", by Georges Roualt

Music: Electronic music, Listen, Move, Dance, Capitol Record II, side 2, band 11, 12

"Valse Triste", by Sibelius

(Jazz Blues)

"Kumbaya", Joan Baez in Concert Vanguary VSD 79112

Poetry:

It doesn't hurt no place when I'm sad,
I just know I'm sad.

Benny Graves, age 6, United States

Whippoorwill

In the lone, longing still
Whippoorwill, whipporwill,
Weeps in the night and the fog,
Silent, sweeping, weeps in the
Fog of the night and the weeping
Carries the night to my door.

Whippoorwill, whippoorwill,
Sounds in the valley, the
High meadowed hill, carries
The wisp of a sweep of a song,
Carries the smell of the night
In his words,
Whippoorwill, whippoorwill, whippoorwill.

--Patricia Hubbell

I loved my friend.
He went away from me,
There's nothing more to say.
The poem ends,
Soft as it began--
I loved my friend.

--Langston Hughes

"DREAMS"

Picture: "Faraway", by Andrew Wyeth

Music: "Sonatine #L", by Ravel, or
"Nuages", by Debussy, or
"Nocturne", from Midsummer Night's Dream by Mendelssohn

Poetry:

Dreams

Hold fast to dreams
For if dreams die
Life is a broken-winged bird
That cannot fly.

Hold fast to dreams
For when dreams go
Life is a barren field
Frozen with snow.

--Langston Hughes

My Brain

I have a little brain
Tucked safely in my head
and another little brain
Which is in the air instead.
This follows me, and plays with me
And talks to me in bed,
The other one confuses me,
The one that's in my head.

--Annabel Laurance, age 10
Uganda

The Dream Keeper

Bring me all of your dreams,
You dreamers,
Bring me all of your
Heart melodies
That I may wrap them
In a blue cloud cloth
Away from the too-rough fingers
Of the world.

--Langston Hughes

Days

Some days my thoughts are just cocoons--
All cold, and dull, and blind,
They hang from dripping branches
In the grey woods of my mind.

And other days they drift and shine--
Such free and flying things!
I find the gold dust in my hair,
left by their brushing wings.

--Karle Wilson Baker

"FIGHTING"

This theme is intended to create interest in boys, and to show action in the arts. It might serve as a starting point for "problem" classes.

Picture: "Dempsey and Firpo", by George Bellows

Music: "Invocation of the Powerful Spirits", by Alberto Ginastera, from Panambi. Making Music Your Own, Grade 6, record 1x, side 1, band 7.

"Sportive Sonatine", saxophone solo, by Alexander Tcherepnin

Poetry:

It really bugs me
When my brother
Always goes and
Tells my mother.
The things I do
Aren't so bad.
Boy! How I wish I could
Convince my dad.

It always ends up
In a haggle.
And I really
Have to struggle.
But one of these days
He will see
It doesn't really pay
To tell on me!

--Tom Rutledge

"Fight"

Cat and I
We had a fight;
I hit,
Cat bit,
We quit.

--Jean Jeszi

Suggestions for teacher awareness:

1. Select topics of aesthetic value.

   "Sadness", "fighting", "fun", "dreams", etc., are feelings. Units on Indians, summer, ocean, or physical things may also give aesthetic experiences, but they often tend toward non-aesthetic sidetracks. If the children can experience or "feel" the loneliness, strength, or mystery of the ocean, it is a fine "artistic" experience, but if their minds are reminded of the percentage of salt in ocean water or of seafood or that Uncle John lives on the seashore, the aesthetic values are minimized.

2. Do not present too much at one time.

   If one idea or presentation "bombs out", do not try to recover it by switching to another that day. These aesthetic experiences should be "salted" through the music curriculum. Do not have a unit on "Musical or Correlated Art Feelings." Many teachers ruin a successful teaching method by overworking it.

3. You read the poetry to the children.

   You should be able to dramatize the poems more effectively than the printed word.

4. If you have established an aesthetic feeling in the children, do not interrupt it. Let the music and the visual art feed it. Your words may not reinforce the child's thoughts after he is really caught up by the idea.

The arts, according to our leading philosophers, are becoming more and more necessary in man's relationships and existence. If art and creativity are not included in the elementary curriculum, our children are being deprived. And, if we feel that the children have "enough music" or "enough art" because a music teacher or art teacher presents a 20-minute lesson once a week for your children, please consider how well your pupils would read if they had reading for only 20 minutes a week, or how well they would do in mathematics with 20 minutes of instruction every week.

If you feel unprepared to "teach music", please realize that you can prepare yourself. In fact, you probably can teach music effectively even though you are not a musician. It is your responsibility to your pupils to teach music, and, if you try, you will find it enjoyable and very rewarding.